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CLAUDIO ARRAU

Chilean Pianist

OCTOBER 5, 1943
20 cents

As Fall Days Begin

ETHEL BARTLETT AND RAE ROBERTSON

in the music room of their Beverly Hills home. With the Los Angeles Symphony in Hollywood Bowl they gave the California premiere of the two-piano concerto by Poulenc and repeated it at Pasadena. They have been heard on a radio Command Performance Program; for the Amphion Club in San Diego; at Hollywood Canteen on several occasions and also in camps and training stations. They opened their transcontinental tour on Oct. 1. (Photo by Otto Rothschild.)

BUSMAN'S HOLIDAY.

Reginald Stewart, conductor of the new Baltimore Symphon Orchestra, goes over the score of Stravinsky's Symphony C, which he will perform this winter.

IGOR GORIN SELLS WAR BONDS

by telephone after his Command Performance broadcast on Sept. 27 over CBS. The Russian baritone showed his versatility by answering several telephones and taking orders for bonds.

EDWIN McARTHUR IN THE SOUTH SEAS.

In New Guinea, the American conductor is on a musical mission for USO, entertaining American soldiers. He is assigned to visit outposts in the Pacific theatre, observe musical activities in operation and institute new projects wherever possible. With the assistance of an accordion, he also leads mass singing at advanced stations. Mr. McArthur has postponed his conducting engagements in this country for a few months at the request of Gen. MacArthur.

DUSOLINA GIANNINI and PIETRO CIMINI

at the Hollywood Bowl, rehearsing for t program of operatic excerpts given the recently with Cimini conducting, in whi the soprano was soloist.

(Below) CARLO PERONI CONDUCTING CONCERT PERFORMANCE OF MARTHA

which concluded the series of Pan American Starlit Symphonies in Austin H. S. Stadium at El Paso, Tex. (Photo by J. G. Gerlach.)

(Below) COENRAAD V. BOS MODELE BY HARRY H. VOGE

on the roof terrace of the latter's Ne York penthouse. Mr. Voge, teacher voice and accompanist, makes a hobby sculpture. Among those who have pos for him is Hans Schmidt, poet of Brahm Sapphische Ode.

MUSICAL COURIER

Whole No. 3077 NEW YORK, OCTOBER 5, 1943 Vol. CXXVIII—No. 4

Diamond Jubilee To Be Celebrated By Metropolitan

Season to Open with Boris—9 Revivals, 7 New Singers Engaged—Kurt Adler Added to Conductors

The Metropolitan Opera will observe its Diamond Jubilee, the 60th anniversary of its founding, on Nov. 22, when the season will open with Boris Godounoff. Plans for the 20 weeks' series, announced on Oct. 4 by Edward Johnson, general manager, include nine revivals, with the possibility of a tenth, and the engagement of seven singers and one conductor. Additions to chorus, orchestra and ballet are also being made.

The revivals are Verdi's Falstaff, in English, with Tibbett, under Sir Thomas Beecham; Bellini's Norma, Puccini's Gianni Schicchi, with Salvatore Baccaloni, Verdi's Rigoletto, with Leonard Warren, Offenbach's Tales of Hoffman and Thomas' Mignon, both under Beecham; Verdi's Ballo in Maschera, with Jan Peerce, under Bruno Walter; and Mascagni's Cavalleria Rusticana and Leoncavallo's Pagliacci. Debussy's Pelléas et Mélisande is listed as a possible further revival.

The new singers are: Thelma Altman, American mezzo-soprano, from Buffalo, N. Y., a product of the Eastman School of Music; John Baker, American baritone, of Passaic, N. J., who studied at the Juilliard School and won an award in the last Auditions of the Air; Christina Carroll, American soprano, born in Tinca, Rumania, who sang with the San Francisco and Cincinnati Operas; Donald Dame, American tenor, of Titusville, Pa., a Juilliard product; Christine Johnson, American contralto, of Hopkinsville, Ky., and Patrice Munsel, 18-year-old coloratura soprano, of Spokane, Wash., both of whom won the 1943 Auditions of the Air; and Martial Singher, noted baritone, of the Paris Opera-Comique and the Teatro Colon.

The new conductor is Kurt Adler, a Czech musician, who formerly conducted at the Berlin State Opera, the Prague German Theatre, and with the Stalingrad Philharmonic. He came to this country in 1938, and has appeared widely as pianist and conductor. Erich Leinsdorf, who resigned last Spring to take the post of conductor of the Cleveland Orchestra, will return to conduct Parsifal in Holy Week. The uncut Ring cycle will be given in a special series, with George Szell conducting. He will also conduct Boris, Salome and Rosenkavalier.

Reiner Plans World Premieres

PITTSBURGH, PA.—Fritz Reiner, musical director of the Pittsburgh Symphony, has announced three world premieres for his sixth season with the orchestra, which opens November 12.

Bela Bartok's Mikrokosmos suite, which will have its first performance, has been arranged in eight orchestral movements by Tibor Serly from a collection of 153 piano pieces published in 1940. Another new composition, Pastorela, by Paul Bowles, was originally written as an opera ballet, but will be given in suite form. A Symphony by Leonard Bernstein, newly-appointed assistant conductor of the New York Philharmonic-Symphony, and a pupil of Dr. Reiner, will be conducted by the composer.

Rodzinski Takes Philharmonic Helm; Philadelphians Prepare Novelties

DR. ARTUR RODZINSKI

(Photo by Geoffrey Landesman.)

Beethoven's third Leonore overture will inaugurate the new season of the New York Philharmonic on Oct. 7, when Dr. Artur Rodzinski ascends the podium for the first time as musical director. The symphony will be the No. 2 of Brahms. Dr. Rodzinski has also scheduled Elgar's Falstaff and the second Daphnis and Chloe suite of Ravel for the opening night. The program will be repeated on Friday afternoon. For the initial Sunday matinee, on Oct. 10 the conductor will substitute the Bach-Respighi chorale-prelude, Wachet Auf, ruft uns die Stimme. Otherwise the list is unchanged. Reviews of the Philharmonic opening concerts will be published in the issue of Oct. 20.

In addition to novelties by Schoenberg, Vaughan Williams, Strauss, Hindemith, Martinu, Aaron Copland and William Schuman, previously announced for the season, Dr. Rodzinski will offer a first local hearing during the opening fortnight.

The New York premiere of Bartok's Concerto for violin and orchestra will be given by the Philharmonic-Symphony, Dr. Rodzinski conducting, and Tossy Spivakovsky, soloist, on Oct. 13 and 14.

Morton Gould is completing a Cowboy Rhapsody, which was written at the request of Dr. Rodzinski.

PHILADELPHIA — Two world premieres are announced for the Philadelphia Orchestra, which opens its season on Oct. 8 in its home city. Eugene Ormandy, musical director, will give the first performance anywhere of Hindemith's ballet overture, Amor and Psyche. Both Philadelphia and New York will hear Martinu's new Concerto for two pianos and orchestra, with Pierre Luboshutz and Genia Nemenoff as soloists, also a world premiere. Ormandy is reported at work on his own orchestration of the seven Roumanian Dances of Bartok. In December he plans to present a new suite from De Falla's The Three-Cornered Hat, another novelty.

Other contemporary composers to be heard this season are Barber, Copland, H. McDonald, Bloch, Palester, Prokofieff, Shostakovich, Sibelius, Vaughan Williams, Milhaud, Walton, Weiner, Stravinsky, Ibert and Strauss. Ormandy will present Handel's organ concerto, The Cuckoo and the Nightingale; Albeniz' Navarra in the Arbos orchestration and the first Gymnopedie of Satie in Debussy's version.

The opening program includes Beethoven's Seventh Symphony, the Brahms variations on a Haydn theme, Prokofieff's Scythian Suite and the Dance of the Seven Veils from Strauss' Salome.

Teachers Map Wartime Program

Challenging new points of view in music study were brought to the fore in the two-day Convention and Open House held by the Brooklyn Music Teachers Guild, Carl H. Tollefsen, president, at the Academy of Music on Sept. 24 and 25. A number of leading figures in composition, teaching and performance of music were among the speakers at the sessions, which met in the headquarters of the Brooklyn Institute of Arts and Sciences, with exhibits of leading musical publishers on display in the adjoining Art Room.

The meeting tended to demonstrate the progressive spirit of Brooklyn's music teachers, and the fact that this borough affords unique advantages to students. One field in which unusual encouragement is given is that of chamber music. Both the Brooklyn Museum and the Public Library, Central Branch, rent chamber music to players, and the latter maintains a

(*Please turn to page* 21)

Two Networks Seek Premiere of Shostakovich Eighth

Two networks are competing for the American premiere of Shostakovich's recently completed Eighth Symphony. Both NBC and CBS have reportedly cabled instructions to their Moscow representatives to secure these rights.

Prokofieff's War and Peace for Metropolitan?

Serge Prokofieff's new opera, War and Peace, based on the novel by Tolstoy, is reported to be under consideration for the Metropolitan Opera season. The score is *en route* from Russia, according to Am-Rus Music Corporation.

Opera In Chicago To Be Suspended For One Season

Surprise Decision of Board Gives "Transportation and Manpower" Shortage as Cause—New Chorus to Be Trained

By RENÉ DEVRIES

Chicago

A bombshell fell on our music center when it was announced officially that there will be no opera season by our resident company this year. The board of governors of the Chicago Opera Company, at its annual meeting held in the Electric Club recently, decided to skip the 1943 season "because of limitation of time, man-power and transportation difficulties." There are perhaps other reasons which have not been made public at this time.

The board further announced that the management of the opera company will make preparations for next year immediately and establish a guarantor fund for a self-sustaining opera, instead of soliciting contributions from operagoers, as has been the rule in the past. The Chicago Music Foundation will head the list with a $25,000 guarantee, it was reported.

Opera Company Elects

At the meeting of the board of governors John D. Allen was elected president; Abner J. Stilwell, vice-president and treasurer; Jason F. Whitney, vice-president; William D. Saltiel, secretary, and J. C. Thompson, manager and assistant treasurer. Herbert Carlin will assist Mr. Thompson.

New members of the board of directors are Mayor Edward J. Kelly, H. Leslie Atlass, Owen L. Coon, George Kelly, Warren B. Buckley, Frederick A. Chramer and Harry Kopf.

It is planned to rebuild the chorus for next season, with May Valentine as one of a committee to hold auditions for young singers. It is reported the vocalists from the Mid-West will be invited to try out for positions in the chorus and for leading roles. This is good news to hear, especially when we are told that the powers that be "will try to give this city an opera season of higher

(*Please turn to page* 12)

Sgt. Lawrence Blethen, of Boston, Cited for Hero's Death

BOSTON.—Word has been received that Technical Sergeant Lawrence R. Blethen, Back Bay organist, pianist and teacher, was killed in action July 27 in the North African area. Posthumously awarded the Silver Star for gallantry in action, his citation read that "he remained at his post under heavy shell fire until a direct hit disrupted operations and caused his death."

Sergeant Blethen was a graduate of New England Conservatory, where he was awarded two successive scholarships in organ. He was well known in New England musical circles as pianist and teacher. J. W.

To Revive Russian Symphony

Modest Altschuler announces that he will revive in November the Russian Symphony Orchestra, which gave many first American performances of Russian works in New York, 1904 to 1919.

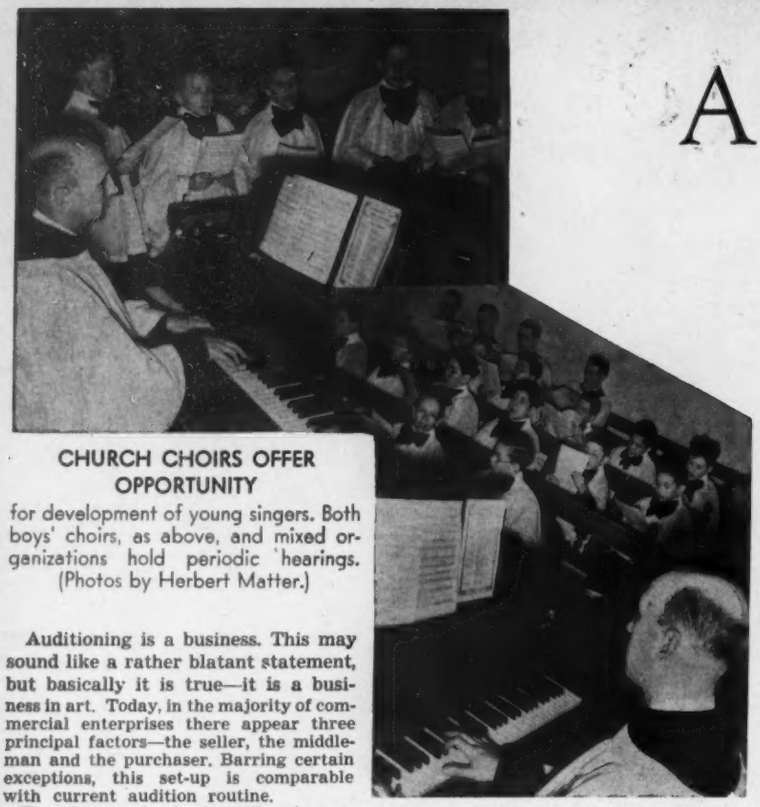
Vol. CXXVIII. No. 4
Whole No. 3077

MUSICAL COURIER. Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Reentered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscription $3.00—Europe $4.50—Canada $4.50.

Sixty-Fourth Year
October 5, 1943

AUDITIONING IS AN ART

By LEON CARSON



CHURCH CHOIRS OFFER OPPORTUNITY

for development of young singers. Both boys' choirs, as above, and mixed organizations hold periodic hearings. (Photos by Herbert Matter.)

Auditioning is a business. This may sound like a rather blatant statement, but basically it is true—it is a business in art. Today, in the majority of commercial enterprises there appear three principal factors—the seller, the middleman and the purchaser. Barring certain exceptions, this set-up is comparable with current audition routine.

The singer, who is the seller, is convinced that he or she has something of value to offer the public; this offering is then listened to by the middleman—a committee, manager or agent, a conductor or church organist, as the case may be. If successful, the auditionist passes into the final stage of the procedure. It is here that the third party enters in the form of an opera company, church, radio network or sponsor, who will pay for the artist commodity to be sold by the singer.

Auditions fall into two simple divisions, general and private. These have changed little over a score of years. The general audition, democratically open to all comers, is thoroughly American, being rarely known in Europe. There is currently in industry much mass production, while similarly, growing in dominance is the idea of auditions *en masse*. Nowadays, upon the slightest provocation the doors are thrown wide open and in rushes an unrestrained flow of good, bad and indifferent contestants; the trials are flashed through and, more often than not, no fairly balanced and satisfactory result is obtained.

Some Handicaps

Fundamentally, an audition is a serious thing because upon it depends the progress of the young artist's career; it is also expensive, for there is involved the cost of musical preparation as well as those essentials necessary for the making of a good appearance. Its primary purpose is to give breadth of opportunity to singers and in so doing to equitably evaluate their ability and efficiency. Unfortunately, in many instances the testing process does not seem to establish its complete practical worth. The unreasonably large number of candidates to be heard and the time allotted for their hearing are not compatible. Often the place of audition is not a suitable one for the purpose, such as small, cramped quarters and acoustically bad surroundings.

Non-seasoned entrants are usually under such nervous tension that the unnatural pressure seldom permits them to exhibit to advantage anything approaching their total capabilities. Even auditionists of experience find themselves susceptible to the foregoing handicaps. However, the young singer cannot escape the ordeal and so must meet it as best he can. Auditions are a fixed part of our musical life; thus the problem becomes one of hoped for improvement in the carrying out of their routine.

Tryouts for the Church

The most prevalent type of audition is that for choir positions. The singer begins to look for a simple and agreeable way of augmenting the proverbially scant income of the young artist. So he or she sings for choir agents, pays a small registration fee and goes home to wait for the postcard announcing an audition.

The applicant may find it necessary to sing first for the choirmaster and later for the music committee. The latter, generally composed of congregation members forced into service, and often not music-minded, bears the brunt of a mass attack of singers, and has been known to hear as many as three hundred applicants for one solo position.

The winds of chance blow coldly across the church audition and the slightest straw of deportment, appearance or personality seems to cause decision to waver, change or settle in a definite direction. One sometimes encounters an audition held for no apparent reason, the selection of a soloist having been privately made. This is puzzling to the outsider as well as to the disappointed singer. When, as is sometimes the case, an applicant outsings the selectee, the situation becomes embarrassing. However, this is one of the hazards with which the aspiring singer infrequently may be compelled to cope.

Management Auditions

One of the earliest desiderata for the vocalist is a managerial connection. A decade ago managers were individualistic and made their own decisions. Today the great combines which control the majority of the country's concert affairs are composed of many diverse organizations, and a "coroners' jury" of from five to twenty often assemble to pass upon the young artist. In a way, this seems a fortunate circumstance, because the larger group should give the auditionist the "feel" of an audience, a thing always helpful to the truly gifted. It is well to state, however, that some managements are not eager to hear new talent, as their artists' ranks are already well filled. Once under the aegis of a good managerial name, the singer finds that he has stepped into a world of audition. Even managers of long experience are often baffled by the peculiar turns and twists of these hearings. They cannot tell why one person actually wins and another is engaged; neither can they explain the reasons for strange requests made in auditions. For instance, if auditioning for the Mendelssohn St. Paul, the singer should not feel safe in bringing only that score. The visiting representative from a Chaminade Club or the Pro Arte may ask for the Blue Danube or a bit from Porgy and Bess —practically anything except St. Paul.

Approaching Grand Opera

The approach to the opera audition has changed more than any other over the years. The "contact" or private hearing was, of course, always the surest, but even the favored few were heard in the auditorium under the same handicaps as the young artist who came unaccredited. It is said that the Metropolitan has never refused any request for an audition, and many tales are told of eventually famous prime donne who fainted at their first attempt to sing out into the black abyss of the great hall, accompanied only by the tinkle of the grim little upright piano.

For several years we have had the widely publicized Auditions of the Air, to which any young singer, with or without backing, is eligible. After the simple procedure of making a written request to be heard and filling out certain information forms, the entrant is notified to appear for the preliminary test—a general audition in which the singer is heard over a microphone. If successful, the candidate then finds himself in the midst of an elimination contest, publicly broadcast, passing through semi-finals and finals until the definite choice is made. The survivors receive a cash prize and the coveted Metropolitan contract.

Basically the project is to be commended for the opportunities it affords young American operatic aspirants. However, there is one flaw, perhaps unavoidable because of the nature of the tests. There are voices which sound magnificent in a hall but lose some of their beauty through a microphone. Conversely, there are others which give off a loveliness when broadcast but are inadequate and colorless in a great auditorium. If the finals were broadcast from the Metropolitan stage, a more definite evaluation of the vocal characteristics would be possible, and the small-voiced singers might be awarded some radio or other suitable position more consistent with their talent. Place would thus be left for those more abundantly-voiced who might better satisfy the patron desiring to hear opera projected in the grand manner.

Some private auditions are still held at the Metropolitan. Singers coming from foreign opera houses are heard in this way, but the average youthful American is asked to go through the microphone routine.

The auditions for the smaller opera and touring companies are today usually held by the manager and conductors. There are at the present time several legitimate touring opera companies; others working on a co-operative basis; and a few "shoe-string" companies which require a singer to pay part of the expense of a performance. But the auditions remain the same.

AWAITING RESULTS OF METROPOLITAN AUDITIONS OF THE AIR.

The chief opera company of the United States is a potent magnet for ambitious young vocalists, who nowadays qualify through the broadcast hearings, in which the field is finally narrowed to a few winners. (Larry Gordon Photo.)

BUT ALSO A SERIOUS BUSINESS FOR SINGERS —MANY FIELDS OPEN

AN AUDITION COMMITTEE IN EARLIER DAYS OF RADIO.

Judges for the Atwater Kent Contest in 1931 decided the winners by means of a scoring system. Left to right, the late Yeatman Griffith, Giovanni Martinelli, the late Alma Gluck Zimbalist, Walter Damrosch, the late Sophie Braslau, and Melvin H. Aylesworth. (Wide World Photo.)

In the theatre where rehearsals have been called for a new show, there are often to be seen groups of people crowded in the wings, going on stage one at a time to sing a scale or other vocalize, while out in front several huddled figures listen. This is an "audition."

A few of the principals, and perhaps a specialty team or so may be heard in small rooms at the casting office or may be sold direct by agent to manager. But for the most part everyone, leads and chorus alike, must be auditioned in this manner.

Hearings for Radio

In past years a singer would always be asked, "Are you in the Metropolitan?" Now it is, "Are you on the radio?"

Books have been written about the approach to this new world and the varying styles of vocal production required; our concern is merely with the types of auditions encountered. First, there is the station audition. Some broadcasters, for business reasons, make it a point never to refuse a request for audition, such a hearing having usually no value whatsoever. However, the conscientious officials of the great stations prefer to make appointments for small groups, giving each member careful attention. Station managers keep lists running into astronomical figures, of successful auditionists as well as available artists; at the same time there is not an unlimited number of openings. Therefore, the station audition, when granted, is not always productive.

The most advisable method of breaking into a good position on the air is through an advertising or radio personnel agency. A few of the best radio agents still wish to see and hear the singer in person; others will insist upon recordings of the vocal work of the singer. The latter is a new kind of audition, typifying the machine age.

Once on the radio active list, the singer has opportunities to audition for a solo spot or ensemble. Many fine singers have established themselves in this last field, the requisites of which are demanding and the standards high. Excellent voices, impeccable musicianship and exceptional sight-reading ability are now required of ensemble members, whether supporting a swing soloist or a great operatic star. Agents and station managers usually control these auditions; occasionally a conductor or an arranger will make the final selections for his own program.* The singer should make sure that the agent selected as a representative has a reliable and established reputation and correct radio affiliations.

Auditions for an Award

There is another type of audition, national in scope, which is distinctly American. Based on altruistic ideals, it has proved of invaluable cultural and financial aid to the struggling young artist. To be sure, the successful ones must show their worth through the general audition routine, but these dignified hearings are so carefully and systematically planned in advance, and so sanely executed under perfected conditions, that beneficial results are derived from their functioning.

Representative of this group are two widely known forms of auditions—those of the Walter W. Naumburg Musical Foundation and the National Federation of Music Clubs. The former, open to advanced singers, offers as a winning prize a New York (Town Hall) debut recital. The Federation auditions, open only to citizens of this country, provide for a prize of $1,000 in the Young Artists voice division, and a $250 award for runner-up in the vocal contest. Great stress, also, is laid on Student Musician auditions by the Federation, a most excellent activity.

Auditor vs. Performer

Returning to the fundamental phases of the subject, there are two factors in every audition situation—the auditor and the performer. Those selected to sit in the seats of judgment are given a serious mission to fulfill. The judges must have high-calibered knowledge of the voice and those other contiguous elements that go to complete the well-rounded pattern of the singing artist. The workmanship of judging requires tact, patience, courage of conviction and above all the closest approach to a state of absolute impartiality.

Added to the more serious adjudicating characteristics is the necessity for putting contestants at their ease. It is desirable that the performer be made to feel that here is an opportunity for him to appear before a friendly group of impersonal analysts. Very important it is that the judge show by his demeanor that his whole mind is on the singer with kindly, focused interest. Under such circumstances the young singer would lose much of the feeling of constraint. Real judges are always eager that the auditionist should give his best and are happy when success crowns the latter's efforts.

In deciding hearings where contestants are striving for an award, the judge should base his final conclusions on a broad view of the candidate's ability and artistry as of the moment, as well as of possible potentialities for the future; sometimes too much emphasis is laid on the latter. In fairness to all entrants, the first and perhaps main consideration should be given to the degree of perfection exhibited by the individual at the time of audition. It is dangerous to bank too much on the potentiality phase.

Rules for the Aspirant

There are many phases important to the young singer who has not acquired a full quota of experience. Personal appearance is an important asset to anyone appearing in auditions; it is the first thing that greets the eye of the judge upon the candidate's entrance and the last upon exit. An attractive and well groomed appearance always impresses favorably.

Poise is another essential. It reflects good studio training and at the same time helps to put the judges in an easier frame of mind. Lack of poise is definitely a disturbing element, both to auditionist and listener. The substitution of flamboyancy for poise is indicative of bad taste.

Personality Important

Personality is somewhat linked with poise, but actually it is in a class of its own. Personality in any singer is original and characteristic; in essence one has it or does not have it. However, the development under careful training of a modestly confident attitude and gracious charm is something that can be attained and exploited to the point of great effectiveness. It counts decidedly with a jury.

Be prepared! After the selection of suitable material the prospective auditionist first should study the text to the saturation point before applying the musical setting. Song is not a thing of music alone; its other equally important component part is the story, the message. The welding together of these two contributing factors (aided by the artist's musical intelligence) is the direct responsibility of the vocal teacher or coach. Competent judges quickly recognize the complete unity of the song or aria as projected by the vocalist—or the lack of it.

THE HOPEFUL RADIO QUARTET.
(Cartoon by Farlow.)

Choose songs wisely. It seems almost presumptuous to remind singer and teacher of the great care needed in the selection of audition material. Yet recently a charming young woman contestant was heard to announce that she would sing the Hymn to the Evening Star from Tannhäuser. Such distortion of musical fitness automatically disqualifies an auditionist, and definitely is the fault and responsibility of the teacher or coach. Be sure that songs and arias for audition are personally as well as vocably suitable.

Don't Talk to the Judge!

In formal auditions never address the judges unless you are invited to do so. The jury members consider it within their province to do all the talking. Information volunteered as to the bad condition of one's throat, etc., is not acceptable to the judge, who is keen to sense distress signals without explanation from the singer. Many young auditionists talk their way out of an otherwise comparatively high rating. Another important point is this: if you are out of condition vocally, do not attempt to sing. It is far better to lose one audition than to make an irreparably bad impression.

Whenever possible, bring your own accompanist for auditions other than church. While the radio station, theatre and concert hearings usually provide excellent accompanists to play for auditionists if necessary, your own pianist will know more intimately your weaknesses and strength while under pressure, and therefore should prove of greater assistance than a competent stranger.

Punctuality Essential

Always be on time; in fact, try to be early. Important auditions necessarily must be operated on a schedule which includes your name and hour of appearance. Tardiness on the part of contestants has a disorganizing influence and is not welcomed by committees or judges.

Finally, if the decision is adverse, be a good loser. Circumstances over which you have no control may decide the issue. If you are once not successful, go on in good spirit to the next audition. Do not be discouraged. That may prove to be your turn to win!

*Requirements for radio programs are sometimes highly specialized. For example, a few weeks ago a singer, called for a "ballad" program audition, was told after a most generous hearing of three songs that she sang "too legit." What the band leader really wanted was an off-the-beat "swing" singer with some semblance of vocal line, but he himself did not know how to explain this.

Australia: MUSIC "DOWN UNDER" BOOMS IN WARTIME

By ELIZABETH PLUMMER

SYDNEY, AUSTRALIA. — War conditions and transport difficulties have not in any way lessened musical activities. It has had the opposite effect. Almost every concert hall, especially for Celebrity Concerts and those for Red Cross Comforts Fund, have been practically booked out. More students have enrolled at the State Conservatorium and in various private studios than previously.

Incidentally, almost from the outbreak of war the musical resources of the Australian Broadcasting Commission have been drawn upon for troop entertainment. Regularly, in each of the seven states of Australia, concerts of serious and light music are arranged for service men, in camps and military hospitals, and conducted by the ABC's leading symphonic and dance band men. Public concerts are held every Friday night for the men of the forces, who are admitted free. All are heard by wireless throughout Australia.

It was felt at the outset that the chief response to these public concerts would come from those members of the fighting forces who in normal times were regular concert-goers, but the concerts built up in popularity as they continued, and have become a regular fixture on Friday nights for many on leave. The biggest "draw" is a symphony program. Artists say that they have found few audiences in their experience as attentive and responsive.

In Seats Ahead of Time

Australians and Americans are about equally represented in the audience. One American soldier always came early to the concert series and took up his position as a matter of course on a left-hand aisle seat, two rows from the front. Anyone else who showed a disposition to move toward the same spot was courteously but firmly moved on.

William Cade, one of the ABC's principal conductors, has found the forces eager for fine music. "Generally, they prefer the more colorful works, especially those by Russian composers, but they also want to hear symphonies of Beethoven and Brahms," says Mr. Cade. Tchaikowsky's Fourth Symphony, which he conducted recently at a camp concert, was received by the troops with a response that he has not seen equalled anywhere for this work. When he is to conduct in camps, he receives lists of requests some days before the concert. Once when he conducted a light program at an air training camp he was asked afterwards by members of the audience to give them more classical works, as they could hear plenty of light music, but needed the old masters.

Musicians in the Forces

Throughout Australia dozens of gifted musicians have exchanged their peacetime instruments for those of war. Ernest Llewellyn, violinist, whom George Szell had invited to join the Scottish Symphony Orchestra during his Australian tour, is with the R.A.A.F. Raymond Beatty, bass, is attached to a hospital ship; Joseph Post, brilliant young conductor, has taken an officers' training course. The ABC Sydney String Quartet has been temporarily disbanded, as three of its members have become soldiers and sailors. Two promising young composers, Raymond Hanson and Robert Hughes, have settled to soldiering. Neville Amadio, flutist, praised by Sir Thomas Beecham during his tour, is in the army.

Among the other orchestral players, numbers of men have been released on Defense Service Leave, including three orchestral leaders—Lloyd Davies of South Australia, Leslie Chester of Tasmania, and Vaughan Hanly of Western Australia. More and more women and older men are filling up the vacant orchestral desks.

Musical Competition

The ABC is running a competition open to all members of the Australian naval, military and air forces, with prizes for the best song and piano solo. Every effort will be made to interest publishers in the winning items.

Under Dr. Edgar Bainton, the seventh and last concert by the Conservatorium Orchestra and Choir was held at that school. A large, interested audience heard a fine performance of Vaughan Williams' Sea Symphony. Harold Williams, eminent baritone, and Lorna McKean, Western Australian soprano, were soloists. Both were well supported by choir and orchestra. On the second half of the program Thomas Mathews, English violinist, gave Elgar's Concerto a distinguished performance, to a great ovation.

Every available seat in the Town Hall was filled and many of the audience had waited in a queue for seats to hear Handel's Messiah presented by the Royal Philharmonic Society of Sydney. G. Vern Barnett, conductor, organist and pianist, led the large choir, full orchestra and organ. Noticeable were the balance and clear enunciation of the choir throughout. Stanley Clarkson, basso, sang with a true understanding of Handel's music. Reginald Willoughby gave full expression to the tenor solos. Florence Taylor, contralto, and Margaret Lamont, both student artists, shared in the demonstrative applause.

Concerts Aid Red Cross

In aid of the Australian Red Cross Society an operatic and choral concert was arranged by Roland Foster. Sixty pupils past and present from his studio took part in a successful function, resulting in a substantial cheque. Wagner's Bridal Scene from Lohengrin, the Spinning Chorus from The Flying Dutchman conducted by Mr. Foster and the Miserere Scene from Il Trovatore were popular items with the audience. Mme. Smirnova's contributions were Russian folk songs and an aria from Aida. Bruce Cotterill, baritone, R.A.A.F., sang an aria from Faust and Wolfe's De Glory Road. This vocalist, with Driver Edward Cockman, had special leave for the occasion.

The Red Cross also benefited by a Sunday afternoon concert given by the Sydney Folk Song Choir led by the founder, Clement Hoskings, at the Pitt Street Congregational Church. Carols of Great Britain, Russia, Czecho-Slovakia, Scandinavia, Brittany, Poland were sung in costume. Lilian Frost, well-known organist, assisted.

Joyce Greer, from Melbourne, whose first piano recital in Sydney gained prominence, offered a second concert at the State Conservatorium of works by Haydn, Bach, Franck, Rachmaninoff and Brahms. Her ability was shown in Franck's Prelude, Aria and Finale and she was at her best in Brahms' Variations on a Paganini Theme, revealing fine technique and dexterity.

Club Honors American Guests

A special musicale was arranged by Oliver King, director, for the Rose Bay Music Club. The program opened with the members singing English carols. Peggy Garland, soprano, gave a group of English Songs by Lane Wilson, Handel's My Heart Is Weary and Strauss' Devotion. Laurence Godfrey Smith, Sydney pianist, played works of Brahms, Schumann, Prokofieff, Casella and Balfour Gardiner. Wilfrid Thomas in songs by Cowen, Stanford and Charles, received tumultuous applause, shared by his accompanist, Sally Page. Members, conducted by Oliver King, sang God Bless America in honor of the American guests, The Star Spangled Banner and There'll Always Be an England. The hall was full, everyone joining in the spirit.

Prize Awarded

The annual scholarship of £25, awarded by the Associated Music Clubs to members, was won by Florence Taylor, contralto. Arriving from Papua last year, she was first heard in 2 G.B.'s Amateur Hour. As a student of Mme. Goosens-Viceroy, she made her first public appearance as soloist in Messiah with the Philharmonic Society.

Other scholarships now available are the Annual State Conservatorium and the Dame Nellie Melba Bequest for vocalists.

Flagstad Denies That She Sang in Germany

Contrary to reports, Kirsten Flagstad has not sung in Germany, the former Metropolitan Opera soprano herself revealed in a letter received by her former accompanist Edwin McArthur. Mme. Flagstad wrote that last March she sang in Malmö, Sweden, with Schneevoigt conducting and also has appeared in Zurich and Stockholm.

Carl Nicholas in Service Will Entertain Overseas

Carl Nicholas, tenor, former soloist at the Little Church Around the Corner, New York, is now in service and expects to go overseas. He was a member of the cast of Gertrude Lawrence's show, Lady in the Dark, and also fulfilled operatic, oratorio and concert engagements. Since his induction, the tenor has travelled from coast to coast appearing in Army and Navy hospitals, camps, embarkation points, factories and defense plants. He expects to continue entertaining service men overseas.

Nathan Straus Buys Station WMCA

Former U. S. Housing Authority Administrator Nathan Straus is awaiting approval of the Federal Communications Commission before taking over Station WMCA, which he purchased from Edward Noble for $1,255,000. Mr. Noble, recent purchaser of the Blue Network, sold WMCA in accordance with FCC regulations which bar an individual from owning more than one station in an area.

Larry Adler Makes USO Tour Overseas

Larry Adler, harmonica virtuoso, has made a USO tour of North Africa and the Near East, entertaining service men at Allied army posts.

HUNDREDS OF SOLDIERS PACK HALL

when the Australian Broadcasting Commission Orchestra, of Sydney, under Percy Code, gives a camp concert. According to military authorities, the orchestra stirred greater enthusiasm than any other entertainment unit that had visited this camp.

OPERA FOR EVERYONE

Classics of Music Are Popularized in Theatre of Our Russian Allies

By GEORGE SEBASTIAN

Photos by Courtesy of Am-Rus Music Corp.

NEW TCHAIKOVSKY CONCERT HALL IN MOSCOW

which was named in honor of the composer and was opened on Mayaskovsky Square in 1940. Tchaikovsky's birth centenary was marked in that year with official observances in many cities of the Soviet Union, where his music is now esteemed as one of the classic expressions of the Slavonic peoples.

In the past twenty years or so the world has learned a great many things about Russia as a country and the Russians as a people, especially since the heroic and successful part they are playing in the War. Americans have learned, with some amazement, many new facts about that great nation and its industries, natural resources, ways of living, architecture, painters and paintings, motion pictures, actors, directors, and its music.

I was fortunate enough to live and work in Russia for five years not so long ago, after having been appointed by Molotov (at that time premier of the U.S.S.R.) as general director and chief conductor of that country's State Broadcasting System.

My agenda was the presentation of operas and symphonic concerts. Surprisingly the music-loving youth had little knowledge of the operas of Mozart, Beethoven, Wagner and Strauss—not even the Moscow Opera included them on its program. Thus, it became a fascinating task to make my audience familiar with such masterpieces.

Our first performance was Mozart's Don Giovanni. Auditions were offered to singers of the Broadcasting System as well as unknown talents from all over Russia. Among them was a little peasant girl who had worked on a farm and whose audience had consisted mainly of the cows she milked daily. Despite her untrained voice and lack of experience I chose her to sing the Zerlina role and worked with her day after day for the first three months. Then I made my recommendation to the Board of Commissars and upon their approval the State paid for her further musical education. During the first performance she stopped the show and had to repeat two of her arias. Her name is Zoea Muratova—now leading coloratura of the Russian Opera.

Sovfoto

The Don in Evening Clothes

The premiere of Don Giovanni—before an audience of 5,000—took place at the Great Hall of the Moscow Conservatory. In this operatic-concert performance the singers appeared in evening clothes. The Governor wore white tie and tails, his social position indicated only by a gold medal and a wide red ribbon. Don Giovanni, too, wore the uniform of a well-dressed civilian—white tie and tails. Leporello, the servant, was dressed in a simple dark suit, the Donnas in evening gowns; Anna in black, indicating her tragedy, Elvira in luscious dark red brocade, and little Zerlina in a frilly, gay peasant outfit.

The stage was set up in the usual form—just as the concert performance of an opera would be. The soloists were on both sides of the conductor's stand, the orchestra behind the singers and the chorus in the back. There were of course, no curtains. The performance was uncut. The success was tremendous.

Mozart for Steel Workers

After our third performance, the first invitation arrived from one of the workers' clubs, requesting us to do Don Giovanni. All over Russia there are clubs for various factory workers, who today form the majority of any audience. The clubs offer nightly entertainment to their members. Stage productions of all types —drama and light comedy as well as symphony and opera—are included.

Clubs have the right to select the program for their audiences. The members of this particular one were steel factory workers. One week before our performance, I was asked by the club to write an essay on Don Giovanni, not only to inform the audience about the plot of the opera but also to make it familiar with the historic and artistic background of the period of the libretto. This essay was read to the workers by one of the best actors of the Russian stage. The listeners paid rapt attention, and at the performance itself they gave us overwhelming enthusiasm.

Shortly after the premiere, I restaged the entire performance, eliminating the chorus from sight of the audience, and setting the orchestra, 55 musicians, in V-form, instead of the usual circular arrangement. In order to achieve a greater dramatic effect, we built two towers on opposite sides of the stage, making it possible for the soloists to enter and exit according to the demands of their parts and lines. Don Giovanni was therefore played in full action exactly as it would be in an operatic presentation. Every gesture, every facial expression of the soloists was worked out to the smallest detail. More suggestive make-up was used. The Governor appeared with graying temples, Don Giovanni wore a glamorous wig of wavy hair, etc.

We had planned to give six performances in all of Don Giovanni. Instead we gave eighteen. Each time the house was completely sold out.

Tristan "Down to Earth"

Our first Wagnerian operatic presentation was Tristan and Isolde, with an orchestra of 120. The decorations were again eliminated and only the necessary accesscries used. The lighting effects also played an important part. The event resulted in nothing less than triumph.

Through these presentations, different from any opera performance yet introduced, I aimed to achieve naturalism, realism and symbolism. I wanted to bring the opera down to earth, so that even Don Giovanni would seem like a human being to the workers of Russia, instead of a character out of a fairy tale. Following the same idea, I produced Mozart's Marriage of Figaro, Cosi Fan Tutte, Magic Flute, Beethoven's Fidelio, Walküre, and many other operas.

We gave a nationwide audition before casting The Magic Flute. Once again I was able to find an undiscovered talent, Wladimir Pontreagin, to sing the role of Tamino. He was a worker in a Siberian clock factory when he asked me for an audition. Nobody had ever heard his name or his voice before. But all this changed over night. After the premiere of The Magic Flute, Pontreagin soon became a celebrated tenor in Russia and later first tenor of the State Opera in Leningrad.

Following the first performance at the Workers' Club described above, I received an invitation from the directors of the Southern Russian Art Division for a Summer tour from the Black Sea to the Caucasus. We gave open air performances before audiences of 14,000 to 16,000. Their enthusiasm and appreciation took on phenomenal proportions. In my mind's ear I can still hear the echoes of the receptions of the Russian defense workers, factory workers, farmers, teachers and artists blended in jubilant applause.

The Russian musical listener is soulful and receptive and glows with happiness when a fellow-worker, his comrade—one of the millions—emerges from the crowd. There are no social limitations or inhibitions for any person in Russia. Every door is open for every Russian to make something of himself, to achieve a career, to become a celebrated opera, radio, stage or screen idol, regardless of background or previous occupation. They cheer him, boast of him, love him, because they know that everyone of talent in their ranks has every opportunity to foster it both for personal fame and the joy of the less endowed millions. Isn't that a fine form of musical democracy?

Photo by Roy Pinney

← DOMBRA-PLAYER AND COMPOSER,

Dina Nurpeisova, of the Kazakh Republic, is only one of many worker-musicians in the Soviet Union who have been decorated with the title, Merited Worker in Art.

GEORGE SEBASTIAN ON HOLIDAY →

in a mountain spot near New York, between appearances as conductor of Great Moments in Music, weekly over CBS, waves from a high rock. His favorite dog seems to be an alpinist, too.

NEWS AND PREVIEWS OF

By VIVA

The scene was a conference room in a radio station a few years ago. Several men sat smoking and listening as another man paced the floor and told them something of what he felt the future of radio would be. He concluded by saying ". . . . and not only that. Someday you'll be giving opera on the air. And people will like it and demand more of the same thing."

The listeners gazed at him and burst out laughing. "Opera? On radio? Never! The American public has the mentality of a 14-year-old child," they said.

The man who made the prophecy was the editor of this paper. The men who listened and laughed were leaders in radio. They have long since eaten their words and laughter. The Saturday afternoon broadcasts of the Metropolitan have been making radio history for 12 years. The major networks have commissioned and produced their own operas. And on Oct. 9, from 1:30 to 2:30 p.m., at the special request of its composer, Italo Montemezzi, a new opera, L'Incantesimo, will have its world premiere on the air.

Montemezzi, a stanch enemy of Fascism, has been living in self-imposed exile in California since 1939. L'Incantesimo (The Enchantment) is his sixth opera and the first work he has completed since his arrival here. Long an admirer of the NBC Symphony Orchestra, he expressed a wish that his new creation be performed with this orchestra. NBC acceded with enthusiasm.

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The libretto is by Sem Benelli, renowned Italian dramatist, who also wrote the story of Montemezzi's L'Amore dei Tre Re. Benelli, as ardent an anti-Fascist as Montemezzi, had not been heard from for two years, when he was living in his home on the Genoese Riviera. It is to be hoped that he has survived the present catastrophe in Italy.

The story of L'Incantesimo leans toward romantic mysticism, and leaves a good deal to the listener's imagination. The action takes place in the Middle Ages, in the castle of Folco, at the foot of the Italian Alps. Folco and his young wife Giselda have just finished dinner in the great hall. Folco inquires of a servant if Count Rinaldo has arrived. Giselda asks if her husband doubts her love, that he has invited her former suitor after so long a silence. Folco replies that he merely wishes to ask Rinaldo about his magician, Salomone, and whether he can interpret something strange that has befallen.

Rinaldo arrives with Salomone, to whom Folco tells his story. During a hunt he had followed a wolf and killed him. Then he saw a hind, and was about to kill her, when the face of the hind turned into the face of Giselda. Too late, he struck. What, he asks Salomone, does this portend?

Salomone interprets it by saying that Folco is full of pride and ignores the real meaning of love. As Folco protests, Salomone declares he can prove his love by digging up the hind he has killed and, if he finds Giselda's corpse instead, he must carry it through the storm to the castle. Folco leaves to do this.

Rinaldo tells Giselda he still loves her, but Giselda is not convinced. However, as Rinaldo continues to plead his love, Giselda declares that if he can make Spring appear during this Winter storm she will believe and be his.

The scene darkens, Giselda is afraid. Outside Folco's voice is heard, and Rinaldo has disappeared. Folco enters and asks Salomone where Giselda is. Salomone points to her, but Folco sees only the hind where his wife is standing.

Suddenly the call of Spring is heard, Folco and Salomone disappear and as the Spring dawns outside, Giselda sings a hymn in praise of love.

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Alexander Sved, baritone of the Metropolitan Opera, has been chosen by Montemezzi for the role of Folco. Sved, formerly a prominent baritone of La Scala, is an old friend of Montemezzi, and has sung leading roles in many of his operas. Born in Budapest, he studied at the University there and made his debut at the Budapest Royal Opera. After appearances throughout Europe and South America, with orchestras in London, Vienna and at Salzburg under Toscanini and Bruno Walter, he fulfilled his first American concert tour in 1940.

Giselda will be sung by Vivian Della Chiesa, popular radio soprano, who recently left the air for a prolonged concert tour.

Mario Berini, tenor, the Rinaldo, has been heard in concert, opera, radio and films and for the past year has had his own program on the NBC Network.

Virgilio Lazzari, basso of the Chicago and Metropolitan Opera companies, will have the role of Salomone.

ITALO MONTEMEZZI AND THE CAST

of his new opera, L'Incantesimo, world-premiered Oct. 9 on NBC. Left to right, Mario Berini, tenor, Montemezzi, Vivian Della Chiesa, soprano, and Alexander Sved, baritone.

RADIO PROGRAM GUIDE

OCT. 5-OCT. 20

SUNDAY

E. Power Biggs, organist, 9:30 a.m. EWT, CBS.

Vera Brodsky, pianist, 11 a.m. EWT, CBS.

Westinghouse Program, 2:30 p.m. EWT, CBS. John Charles Thomas, baritone; John Nesbitt, narrator; Victor Young Orchestra.

The New York Philharmonic Orchestra, 3 p.m. EWT, CBS. Artur Rodzinski, conductor.

Oct. 10. Wachet auf, ruft uns die Stimme (Bach-Respighi); Symphony No. 2 (Brahms); Falstaff, Symphonic Poem (Elgar); Daphnis and Chloe Suite No. 2 (Ravel).

Oct. 17. Symphony No. 3 (Roussel); Symphonie Fantastique (Berlioz).

The Pause That Refreshes, 4:30 p.m. EWT, CBS. Andre Kostelanetz Orchestra.

General Motors Symphony of the Air, 5 p.m. EWT, NBC. NBC Symphony Orchestra, Frank Black, conductor.

Oct. 10. Mischa Mischakoff, violinist. Violin Concerto (Tchaikovsky), Mischakoff; Overture 1812 (Tchaikovsky), Orchestra.

Oct. 17. Overture to The Impresario (Mozart); Vocalise (Rachmaninoff); Scenes Pittoresques (Ravel); Les Preludes (Liszt).

The Family Hour, 5 p.m. EWT, CBS. Gladys Swarthout, contralto; Deems Taylor, commentator; Al Goodman Orchestra; Jack Smith, baritone.

Duke Ellington, 7 p.m. EWT, MBS. One of the best of the colored bands. Brilliant swing arrangements.

Keepsakes, 7:30 p.m. EWT, Blue Network. Dorothy Kirsten, soprano; Mack Harrell, baritone. Sentimental songs and verse.

Calling America, 8 p.m. EWT, CBS.

Manhattan Merry-Go-Round, 9 p.m. EWT, NBC. Victor Arden's Orchestra, Thomas L. Thomas, baritone; Marian McManus, soprano.

Cleveland Symphony Orchestra, 9 p.m. EWT, MBS. Erich Leinsdorf, conductor.

Oct. 10. Overture in C, Consecration of the House (Beethoven); Symphony No. 1 (Brahms).

Oct. 17. Rhenish Symphony (Schumann); Porgy and Bess, Arrangement (Gershwin).

Basin Street, 9:15 p.m. EWT, Blue Network.

Texaco Star Theater, 9:30 p.m. EWT, CBS. James Melton, tenor. Guests.

American Album of the Air, 10 p.m. EWT, NBC. Gus Haenschen Orchestra; Frank Munn, tenor; Jean Dickenson, soprano; Evelyn Macgregor, contralto.

Music for an Hour, 9 p.m. EWT, MBS. Jean Merrill, soprano, Donald Dame, tenor, Samuel Kissel, violinist, Milton Kaye, pianist, Robert Stanley, conductor.

Hour of Charm, 10 p.m. EWT, NBC. All-girl orchestra. Phil Spitalny, conductor.

Maria Kurenko, soprano. 11:15 p.m. EWT, CBS.

MONDAY

The Voice of Firestone, 8:30 p.m. EWT, NBC. Orchestra, Howard Barlow, conductor; Richard Crooks, tenor.

Oct. 11. Pan-Americana (Herbert), Orchestra; Mother of Mine (Tours), Crooks; Brazil (Barroso), Orchestra; I Hear You Calling Me (Marshall), Crooks; Peanut Vendor (Simon), Orchestra; Dream from Manon (Massenet), Crooks.

The Telephone Hour, 9 p.m. EWT, NBC. Bell Telephone Orchestra, Donald Voorhees, conductor.

Oct. 11. Marian Anderson, contralto. Furiante from The Bartered Bride (Smetana), Orchestra; Siciliana (Handel), Anderson; Waltz (Levy), Orchestra; Nobody Knows De Trouble I've Seen (Spiritual, Arr. Burleigh), Let Us Break Bread Together (Spiritual, Arr. Lawrence), Anderson; Intermezzo from Suor Angelica (Puccini), Orchestra; Casta Diva (Bellini), Anderson.

Oct. 18. James Melton, tenor. Donkey Serenade (Friml), Melton; Venetian Love Song (Nevin), Orchestra; I'll Remember (Strickland), There Is No Death (O'Hara), Melton; Les Preludes (Liszt), Orchestra; Ah, Fuyez Douce Image, from Manon (Massenet), Melton.

Carnation Contented Hour, 10 p.m. EWT, NBC. Orchestra, Percy Faith, conductor; Josephine Antoine, soprano; Reinhold Schmidt, basso.

Oct. 11. What Do You Do In the Infantry? (Loeser), Last Night the Nightingale Woke Me (Kjerulf), Antoine; You'll Never Know (Warren), Orchestra; All Or Nothing at All (Altman), Chorus and Orchestra; Dance of the Comedians (Smetana), Orchestra; Dusty Road (Rene), Schmidt; This Is the Army Medley (Berlin), Ensemble.

TUESDAY

Gateways to Music, 9:15 a.m. EWT, CBS. Columbia School of the Air series. Columbia Concert Orchestra.

American Melody Hour, 7:30 p.m. EWT, CBS. Eileen Farrell, soprano; Evelyn Macgregor, contralto; Remo Bolognini, violinist; Bob Hannon, baritone.

Salute to Youth, 7:30 p.m., EWT, NBC. All-American Youth Orchestra, Raymond Paige, conductor; Nadine Conner, soprano.

Oct. 12. College Medley, Orchestra and Chorus; In the Blue of the Evening (D'Artega), Conner; Marie (Berlin), Orchestra; My Romance (Rodgers), Conner; A Pretty Girl Is Like A Melody (Berlin), Orchestra.

Oct. 20. Victory Polka (Stein), Orchestra; Smoke Gets In Your Eyes (Kern), Conner; Nola (Arndt), Orchestra; Secretly (Symes), Conner; Home On the Range (Trad.), Orchestra.

Sinfonietta, 11:30 p.m. EWT, MBS. Frederick Dvonch, conductor.

WEDNESDAY

Great Moments in Music, 10 p.m. EWT, CBS. Orchestra, George Sebastian, conductor; Jean Tennyson, soprano; Jan Peerce, tenor.

Oct. 6. Grieg Program. Mack Harrell, guest, Hall of the Mountain King, Orchestra; Solvejg's Song, Tennyson; The Herd Girl's Song, Harrell; A Dream, Peerce; Norwegian Folk Songs, Chorus; Rustle of Spring (Sinding), Orchestra; The Swan, Tennyson; Mid Roses, Harrell; I Love You, Tennyson, Peerce.

Cresta Blanca Carnival, 10:30 p.m. EWT, CBS. Orchestra, Morton Gould, conductor; Alec Templeton, pianist.

Oct. 6. This Is the Army (Berlin), Orchestra; movement of Concerto in F (Gershwin), Templeton; Diga, Diga, Doo, Orchestra; Improvisations, Templeton; Marie (Berlin), Orchestra; Dark Eyes (Trad.) Orchestra.

Invitation to Music, 11:30 p.m. EWT, CBS. Columbia Concert Orchestra.

Oct. 6. Maria Kurenko, soprano. Lover and the Nightingale (Granados); Bolero from Sicilian Vespers (Verdi); Letter Scene from Eugen Onegin (Tchaikovsky).

Oct. 13 Elisabeth Schumann, soprano; Mitchell Miller, oboe. Wedding Cantata (Bach).

THURSDAY

Kraft Music Hall, 9 p.m. EWT, NBC. Bing Crosby, variety, guests.

Stage Door Canteen, 9:30 p.m. EWT. CBS. Orchestra, Raymond Paige, conductor. Guests.

Music of the New World, 11:30 p.m. EWT, NBC. Presentation of the NBC Inter-American University of the Air. Folkways in Music, directed by Gilbert Chase and Ernest La Prade. Orchestra conducted by H. Leopold Spitalny. First program Oct. 7, Caribbean Crossroads.

FRIDAY

Cities Service Program, 8 p.m. EWT, NBC. Orchestra, Frank Black conductor. Lucille Manners, soprano; Ross Graham, baritone.

Oct. 8. By Myself (Schwartz), Ensemble; La Serenata (De Leva), Manners; Bombardier Song (Rodgers), Chorus and Orchestra; Thy Beaming Eyes (MacDowell), Graham; Can I Forget You (Kern), Manners and ensemble.

Oct. 15. Rock and Roll (Whiting), Ensemble; Siboney (Lecuona), Manners; Tambourin Chinois (Kreisler), Orchestra; Absent (Metcalfe), Graham; Dancing in the Dark (Schwartz), Manners and Ensemble.

All Time Hit Parade, 8:30 p.m. EWT, NBC. Orchestra, Mark Warnow, conductor.

Waltz Time, 9 p.m. EWT, NBC. Frank Munn, tenor.

Eileen Farrell, soprano, 11:30 p.m. EWT, CBS. Columbia Concert Orchestra.

Oct. 8. Homing (Del Riego); Believe Me, If All Those Endearing Young Charms (Trad.); Suicidio (Ponchielli); Summertime (Gershwin); Kiss Me Again (Herbert).

Oct. 15. May Day Carol (Taylor); Silent Tears (Schumann); Over the Steppe (Gretchaninoff); Adieu, Forets (Tchaikovsky); Si Mes Vers Avaient des Ailes (Hahn); Through the Years (Youmans).

SATURDAY

L'Incantesimo, opera by Italo Montemezzi. World Premiere. 1:30 p.m. EWT, NBC. Alexander Sved, baritone; Mario Berini, tenor; Vivian Della Chiesa, soprano, Virgilio Lazzari, basso. Italo Montemezzi, conductor.

Boston Symphony Orchestra, 8:15 p.m. EWT, Blue Network. Serge Koussevitzky, conductor.

Oct. 9. Concerto for Orchestra in D minor (Vivaldi); Ode (New. Dedicated to the late Mme. Koussevitzky.) (Stravinsky); Pictures at an Exhibition (Moussorgsky-Ravel).

Chicago Theatre of the Air, 9 p.m. EWT, MBS. Operetta. Roberta by Jerome Kern. Marion Claire, soprano.

Hit Parade, 9 p.m. EWT, CBS. Orchestra, Mark Warnow, conductor. Frank Sinatra. The pick of the week's popular tunes.

Saturday Night Serenade, 9:45 p.m. EWT, CBS. Orchestra, Gus Haenschen, conductor; Jessica Dragonette, soprano.

(Because of wartime space restrictions, only network programs are listed. When program details are not given, these were unavailable at the time of going to press. Programs are subject to change without notice.)

RADIO, STAGE AND SCREEN

LIEBLING

If little Johnny Smith next door is driving you crazy practising on his clarinet, don't sneer and say, "What's the use of his wasting his time? He'll probably grow up to be an ice-box salesman, anyway."

Times, you will find, have changed. For little Johnny may be getting ready to audition for Raymond Paige's All-American Youth Orchestra, on his NBC Salute to Youth program. And he has an excellent chance of being accepted and of earning a good deal more with his clarinet than by selling ice-boxes—especially these days.

Take for instance, Ben Senitzky, violinist, all of 16 years old, who, on the day I saw the rehearsal of Salute to Youth, was on the program for the first time. Ben is studying for a pre-medical course at Columbia University, will be a sophomore this year, and considers his music a sideline. "A pretty important one, though" he added hastily, with a quick glance at Paige on the podium, rehearsing the brass section.

Then again, take Rose Gordon, who unquestionably drove the neighbors and her family right out of their minds when she took up playing the drums. However, undeterred, she taught herself so well that she first won one hot drum contest at the Savoy Ball Room in New York and another, sponsored by Gene Krupa, at the World's Fair. She auditioned for Paige with some misgiving, as she considers herself chiefly a dance-band drummer, and was pleased but not unduly surprised when Paige took her. Her drummer mate in the orchestra is 22 and comes from the Pittsburgh Orchestra.

As a contrast there is Arnold Eidus, violinist and concertmaster of the orchestra, who will be remembered as a child prodigy of a few years ago, and who is now appearing on eleven radio programs. Suave, self-assured, having just completed a tour with Harry James, Eidus has found music a lucrative and satisfactory career so far. And he is only 21.

RAYMOND PAIGE,
conductor of NBC's Salute to Youth, rehearses his All-American Youth Orchestra.

To all of these young people, music is a serious business in which they are completely absorbed. They are a far cry from both the velvet-pants prodigy, and the son and heir who has to be beaten into playing his "piece." But many of them would never be heard from at all if it were not for the remarkable outlet that Raymond Paige has created with this All-American Youth Orchestra.

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Like most good ideas, this one just happened along. Paige, who had been successively assistant conductor of the Los Angeles Philharmonic, and conductor of Radio's California Melodies, 99 Men and a Girl and Musical Americana, came East for that program. He found himself besieged by young people begging for auditions. He heard some of them, was impressed and heard some more. Gradually he formed an orchestra and planned to take it on a nation-wide concert tour. However, his plans were disrupted by the outbreak of war, so he tried to sell the idea to radio of a program made up entirely of young people. He made several trial auditions, but nothing came of them. The orchestra was disbanded.

One day, Paige was called up and told that one of the sponsors who heard the orchestra, Goodyear Rubber Co., wanted another audition immediately. "Give me twelve hours," shouted Paige. He started telephoning madly, and in the specified time had assembled half the orchestra. The other half was on tour, or in college, or in the army—anywhere but where he wanted it. However, in two weeks Paige was able to audition. The program clicked and Salute to Youth was born.

The orchestra comprises 40 players. Paige has a backlog of 250 to fill up the weekly gaps caused by the draft, and is ceaselessly auditioning new ones. If you are under 25, American, and play an instrument well, call NBC, make an appointment and Paige will be glad to see you.

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So far Paige has found that as a rule the brass, woodwind and percussion players he hears are better trained for ensemble playing than the strings.

"Most of the violinists are wizards with the Paganini Concerto," he says, "but they look kind of blank when the down-beat comes. The others have more orchestral experience, because most of them play in small dance bands."

He believes that music schools should familiarize students with all types of music, popular as well as serious.

"Radio is a training ground for conductors in this country," he says, "taking the place of the small municipal orchestras in European towns. And dance bands train the instrumentalists. The major portion of the music played is popular or semi-classical. Therefore, conservatories should include other studies besides the classics. Otherwise, students are at a complete loss when they leave the schools to go out and earn a living."

Paige, exuberant, blonde, who seems to be continually on the run and who bounces up and down like a rubber ball on his high stool at rehearsal, hails from Wausau, Wisconsin. His father was a horticulturist and his mother a pianist, and he himself started out to be a lawyer. However, he also studied violin, and while in high school formed an orchestra of classmates and took them on a tour of Southern California. That was the end of his law career.

He has big plans for his Youth Orchestra, including a recording contract with Victor (God and Mr. Petrillo willing) and a tour of both North and Latin-America after the war. He dreams of the day when every town and city will have its own youth orchestra, and when such an institution is no longer considered merely a cute idea, but a natural and necessary part of civic planning.

Columbia Concerts, with an eye to the future, has just engaged Walter Preston to direct its activities in the ever-expanding field of radio and television. Mr. Preston has had 19 years of active broadcasting experience in the various fields of performance, production, casting and sales. He has also been a featured performer on Victor Records, and an outstanding interpreter of Gilbert and Sullivan roles. Mr. Preston feels that "The prospects for television fairly stagger the imagination. A vast program of expansion, which was just about to be launched when the war started, had to be cancelled. . . . However, it is known that several of the leading television manufacturers already have perfected plans to make television one of the new giant industries, designed to help take up the employment slack when the war plants finish their jobs."

WALTER PRESTON,
new Columbia Concerts radio and television director.

One question I would like to ask Mr. Preston. What is he going to do about making some of the orchestral conductors look like movie heroes for television?

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Two of the major educational musical programs return to the air Oct. 7 and 12. NBC's Music of the New World, begins its second year as a presentation of the NBC Inter-American University of the Air on Thursday Oct. 7 at 11:30 p.m., EWT. Presented in two nineteen week terms, it is to be called Folkways in Music and will endeavor to show folk music of the Americas in relation to the ways of living among the peoples of the hemisphere, both past and present.

The first of the series, Caribbean Crossroads, illustrates how the importation of slave labor determined the characteristics of Cuban music, just as our slave labor gave us the purely American form of the spiritual. Two of the programs are to originate in Canada, one featuring French-Canadian folk music, the other laying stress on the Anglo-Canadian musical tradition. Later on in the series, occupational folkways will be taken up, with illustrations of music that men and women have used while working. This will include songs of street vendors, soldiers, farmers and industrial workers.

Two handbooks, covering the two terms, and written by Gilbert Chase, who, with Ernest La Prade directs the program, are issued by NBC and may be secured by writing to the Southern Music Publishing Co., Educational Division, 1619 Broadway, New York, N. Y. Cost is twenty-five cents.

The CBS Gateways to Music, part of Columbia's School of the Air, starts its season on Tuesday, Oct. 12, at 9:15 a.m. Gateways to Music is presented as a major and comprehensive music appreciation series, in cooperation with the Music Educators National Conference, representing 46,000 music teachers. This year, the series presents dramatized episodes in the lives of great composers, with musical illustrations. Several programs are to be devoted to nationalist music, such as that by Smetana, Lizst and Dvorak. Still others will be of general character, ranging from folk songs to symphonic, operatic and ballet music.

The Columbia Concert Orchestra is featured in the series, and soloists expected to participate include Maria Kurenko and Eileen Farrell, sopranos; Vera Brodsky and Jesus Maria Sanroma, pianists; John Brownlee, baritone; and the Shaw Chorus.

Director of the program is Oliver Daniel, young Wisconsin pianist and composer, who studied in Germany, Holland and Italy, and who joined the CBS Music Department last Spring.

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CBS has just announced the resignation of Howard Barlow, conductor of the Columbia Broadcasting System. He had been with Columbia for 16 years, and conducted some of its outstanding musical programs. As of Oct. 10, Mr. Barlow becomes conductor of The Voice of Firestone on NBC, replacing Alfred Wallenstein.

Joseph Blatt has taken over the baton for Rosalinda, and is doing a bi-weekly Haydn-Mozart piano series on W75NY, of which he is musical director... Diane Courtney replaces Joan Roberts on the Texaco Star Program.

Virginia Morley and Livingston Gearhart, American duo-pianists, recently were introduced to radio as soloists on Fred Waring's program over NBC.

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Recommended to music lovers is The Great Handel, British picture now playing at New York's 55th Street Playhouse. Soon to tour the country, the film shows in moving and graphic fashion the less fortunate days of Handel's life. Fallen out of favor with the court, penniless, in debt, besieged by creditors, deserted by his friends, Handel nevertheless finds the courage and inspiration to create his greatest masterpiece, the Messiah. Wilfred Lawson as Handel gives a sincere and thoughtful performance, never overdramatizing, and yet always making the character live. Elizabeth Allen as the actress who befriends Handel looks lovely and sings some of the better known Handel arias with charm. Real star of the picture, however, is the London Philharmonic Orchestra, playing the Handel music in superb style.

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A Boston correspondent reports on the opening there of Kurt Weill's new musical, One Touch of Venus, starring Mary Martin and Kenny Baker, which makes its New York bow Oct. 7. The Kurt Weill music is described as more subtle than the usual musical comedy score, with highly sophisticated orchestration. Ogden Nash did the lyrics, and Agnes de Mille is responsible for the ballets, which seem to measure up in every way to those she did for Oklahoma. The show will be reviewed in these columns in the next issue.

THE DANCE

Season Forecasts Add to Rich Total

By RÓSALYN KROKOVER,
Dance Editor, Musical Courier

With complete programs announced for the two subscription series in New York and the first few weeks of the Ballet Theatre, it does not look as if natives or visitors of the metropolis will have to go dance-hungry this season.

The Students' Dance Recitals, which are held at the Central High School of Needle Trades, offer a varied and interesting list: Paul Draper and Larry Adler, Oct. 2; American Concert Ballet (George Balanchine, director), Oct. 30; Jane Dudley, Sophie Maslow, William Bales and New Dance Group, Nov. 27; Argentinita and Company, Dec. 11; Hanya Holm and group, Jan. 22; Pauline Koner, Feb. 4; Helen Tamiris and group, March 4; Martha Graham and group, March 25; Doris Humphrey, Charles Weidman and company, April 15; Mia Slavenska and company, April 29.

While the Dance Theatre of the YMHA has virtually the same larger attractions, some of the younger American soloists will also have a share in the programs. The schedule is: the American Concert Ballet, Nov. 14; Argentinita and company, Dec. 12; Sybil Shearer and Katherine Litz, Jan. 2; Valerie Bettis and Pearl Primus, Jan. 23; winners of auditions, Feb. 20; Martha Graham and group, March 26; Mia Slavenska and company, April 30.

Changes in Ballet Schedules

Since our last announcement the major ballets have changed their minds about a few things. It seems that Agnes de Mille, at the moment, is too involved with Broadway and will not be able to stage Tally Ho! for Ballet Theatre. However, there will be a fair substitute, to say the least, in Antony Tudor's Dim Lustre. Details of this ballet are scarce at the moment except for the music, which is the Richard Strauss Burlesque for piano and orchestra.

The music for Nijinska's new Ballet Russe de Monte Carlo work, Ancient Russia, has finally been decided upon. It is, of all things, the Tchaikovsky piano concerto in B flat minor.

The Ballet Russe gave a preview, in the form of a rehearsal, of its three new ballets before leaving New York. The prospects look pretty bright for the season. The Pilar Lopez ballet, La Romeria de los Cornudos (The Cuckolds' Pilgrimage), is positively brilliant, and should be nothing short of sensational when dressed up for the stage. The dancers, from all appearances, plunged into the work with heart and soul and have emerged with a genuine Spanish spirit and flavor.

KATHERINE DUNHAM AND HER DANCERS
recently opened an engagement at the Martin Beck Theatre, New York, under the management of S. Hurok.

Igor Schwetzoff's Red Poppy is more or less his own version of the popular Soviet Glière score and is typical of the general run of the older Russian ballets. A series of dances connected by a rather flimsy but complex theme.

Bronislava Nijinska's revival of the Bach Etude is a large and difficult work for the dancers. It is a study in design and requires a huge stage for an effective projection.

Dunham Dancers Open

The season got off to an earlier start than usual when Katherine Dunham and her company opened at the Martin Beck Theatre on Sept. 19 for a two-week engagement.

Miss Dunham delighted New York audiences, about four years ago, in straight concerts, then she transferred her talents to a musical, Cabin in the Sky, with such success that Hollywood took her over for three years. Her current performance, called a tropical revue is, more or less, a cross-section of her experiences. It is neither exactly a concert nor revue, but it is good entertainment.

Opening with Primitive Rhythms, the evening starts out in a rather serious vein but one is immediately conscious of a stylized rather than authentic form. Many of the old favorites were repeated but minus the Dunham artistic subtleties.

There is one large and moving work, Rites de Passage, in which Miss Dunham displays her superior creative gifts. It is in three parts, each based on a primitive ritual. There is no particular locale or authenticity, it is purely imaginative. The dancing is uninhibited and choreographically it is a stunning ballet.

Among the outstanding dancers assembled for the revue are Roger Ohardieno, Rommy Gomez, Laverne French, Lucille Ellis, Lavinia Williams and Syvilla Fort. An ingenious group, the Leonard Ware Trio, were brought over from the Blue Angel Club and provided a highly entertaining interlude on their respective instruments—bass fiddle, electrical guitar and piano. There was also a vocal quartet,—Helen Dowdy and singers. Albert Arkuss directed the orchestra in some noisy but nice rhythms.

DANCE NEWS

George Zoritch has taken himself out of the Ballet Russe and into a Broadway show—Early to Bed—and not just as a specialty dancer either. He has a speaking part, important to the plot, which he handles with as much style and assurance as is usually found in his dancing. Another dancer who finds herself talking and singing for the first time, is Zoritch's partner in the show, Jane Deering. Both handle their new assignments like veterans, and one wonders if Broadway has taken them over for good.

•

A girl literally working night and day is Pearl Primus, the colored dancer who recently skyrocketed to fame via Cafe Society. While working three shows every night she is preparing for concerts during the day and uses her spare time, if any, doing a bit of research in the library. "Four to six hours of sleep is ample for me," she says.

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Harrison and Fisher are lending their talents at the Latin Quarter these nights. This distinguished and attractive team offer a rather satirical number in a By The Sea scene and return later in the show with a ballroom dance of distinct individuality, grace and charm.

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A man one doesn't hear of too often but who has done a great deal about the business of promoting dance in this country is George Brown. Argentina, Lifar, Karsavina, the Jooss Ballet, and Paul Draper are just a few who, at some time during their careers, have toured under his direction.

Mia Slavenska and company, his latest ballet attraction, has just been reengaged to appear in Toronto for the second time this season. According to Mr. Brown, it is the first time in ten years that an attraction has had such success. André Kostelanetz will be the conductor. Franz Allers, now on tour with the Ballet Russe, conducted the symphony orchestra for Slavenska's first appearance.

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Monna Montes was the soloist in the ballets for Aida and Carmen when the Metropolitan Opera Company gave its regular Fall Toronto season. During the engagement Miss Montes gave further proof of her versatility by giving a radio talk on opera ballet in French. . . .

The Jan Veen Studio of Dance is now affiliated with the Boston Conservatory of Music. Veen's beautiful Boston Studio-Theatre was completely destroyed by a fire last spring. . . . Ballet Arts faculty for the season will be Edward Caton, Agnes de Mille, Lisan Kay, Vera Nemtchinova, Yeichi Nimura, Boris Romanoff and Eric Victor. . . . Dances of Burma, Java, India, Ceylon, Mexico, Spain, Cuba and the Philippines were performed on September 28 by La Meri and her Natya Dancers at the Ethnologic Dance Center.

Music Course for Teachers

A course covering the music of primitive peoples, including that of Pan-America, is being offered to New York teachers at the American Museum of Natural History in conjunction with the School of Education of City College. Credit is given teachers or students matriculated in the school. Dr. Louise K. Myers is directing the course.

Detroit Symphony To Honor Leaders

Opening Concert of Season under Krueger Is Gabrilowitsch Memorial

DETROIT.—Karl Krueger, conductor of the Detroit Symphony, is preparing a paper for program notes of the opening of the season honoring his fellow-Kansan, Gen. Dwight Eisenhower. Last Spring the University of Kansas awarded citations to Mr. Krueger, Gen. Eisenhower and Ben Hibbs, editor of the Saturday Evening Post.

The subscription season of 18 concerts in Masonic Temple starts Oct. 21. Concerts in the public schools continue and programs also will be given in war plants and camps. The orchestra will participate in bond rallies and co-operate with units in the Art Centre, libraries, museums and other places.

The opening concert will be a Gabrilowitsch Memorial in tribute to the late conductor of the orchestra. Zino Francescatti, violinist, is soloist on Oct. 28; Robert Casadesus, pianist, Nov. 4; Lois Craft, harpist, Nov. 11; Jennie Tourel, soprano, Nov. 18; Carl Friedberg, pianist, Nov. 25. A Gershwin-Kern-Foster program is listed for Dec. 1. Maria Kurenko, soprano, assists on Dec. 9. Haensel and Gretel will be presented in English on Dec. 17.

The Thursday series resumes on Dec. 30 with Larry Adler, harmonica virtuoso. Virgil Thomson, composer-conductor, appears Jan. 6; Artur Schnabel, pianist, Jan. 13; Adolf Busch, violinist, Jan. 20; Marjorie Lawrence, soprano, Jan. 27. Eric Delamarter, composer-conductor, comes on Feb. 3 and Patricia Travers, violinist, assists on Feb. 17. The Feb. 10 and concluding concert on Feb. 24 will be orchestral.

Mr. Krueger also will conduct a series for young people.

N. C.

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SAGA OF HEROISM MARKS MARJORIE LAWRENCE'S SONG

MARJORIE LAWRENCE

The dramatic soprano, Marjorie Lawrence, can rightly apply the term "dramatic" to her life, for it has been full of stirring episodes, including the most recent one when she re-entered Grand Opera and sang the taxing role of Isolde in Canada, winning not only the acclaim of the audience and critics but also that of Sir Thomas Beecham, who conducted.

Before resting during the summer, Miss Lawrence appeared with seven major symphony orchestras and made five national broadcasts in one month. She also had her own series with Howard Barlow and the CBS Concert Orchestra. Mapped out for the soprano after two months on her new ranch, Harmony Hills, Hot Springs, Ark., is a tour across Canada and through West Coast states. Between concerts and her Metropolitan season, she will continue to entertain service men in Army camps and at Navy posts.

Miss Lawrence has been singing since her teens when, at a local Eisteddfod sponsored by the Melbourne Sun in her native Australia, she won the opera prize. She confesses that when the announcement came after numerous eliminations, it found her exhausted.

"I should say this marked the first dramatic moment in my life," she related. "My name was called two or three times before it registered for, with a number of other contestants, I was sitting on the floor, fast asleep."

Europe and America

The award justified the singer's faith in herself and won her a parental blessing, which had previously been withheld. From Australia Miss Lawrence went to Paris, learning there all the details of opera, from glamour to grease paint. Her debut at Monte Carlo, which she calls "the second dramatic event" in her life, was compared by the Gazette with those of Caruso and Chaliapin, but her greatest thrill was seeing her name in huge red letters on the publicity sheets outside the theatre. The role was Elisabeth in Tannhäuser and was sung in French, although until her arrival in France she did not know the language. Studying with Mme. Gilly, she appeared before the Paris public at the Grand Opera for the first time in the role of Ortrud.

Metropolitan Triumphs

The next dramatic moment, Miss Lawrence asserts, was her appearance at the Metropolitan, which meant to her "the zenith had been reached."

"Appearing as Brünnhilde in Die Walküre," she continued, "I knew at my entrance that the American public was with me and I loved them for it. We Australians have a deep sympathy and understanding of Americans: we feel it as children and as grown-ups."

The spring of 1941 brought to the soprano an illness which to a lesser spirit might have been a catastrophe.

"During my slow recovery," she said, "the challenge was ever present and, as soon as I was able to think constructively, I resolved that with the help of the Highest Power, I would sing again. I knew I had to go on, and I am grateful that my voice was not affected. I never felt hopeless or despaired, because as long as I could sing, I could live.

"Thanks to André Kostelanetz and those in authority on the Pause That Refreshes radio program, the day came when I was to sing before the public again. At first chagrined, because an audition was necessary, I went on grateful for the opportunity. The public reaction showed me I had lost nothing, but rather had gained thousands of well-wishers and real friends."

Concert Audiences Enthusiastic

"Through the vision of Austin Wilder, my first concert was booked at New York's Town Hall. That night was another never to be forgotten.

"Still another was the beautiful demonstration of affection bestowed on me by my fellow artists when I returned to the Metropolitan. The welcome by Messrs. Johnson, Ziegler and Lewis was a real inspiration. I do not believe that the role of Venus was ever sung by anyone with more real emotion than on that night, because it meant to me my return as a useful member of the company.

"Another exciting episode was the Town Hall birthday dinner tendered to me, when I received that wonderful letter from President Roosevelt. He could really appreciate my problem, and thus the President's letter was an added inspiration.

"Refreshed and renewed in strength and courage, I have been accepting concert, radio and operatic engagements with the same feeling of capability as before my illness. I know that I shall walk out to greet my audience again. This seeming trouble has given me a new insight into the hearts and minds of individuals. I realize how much kindness, sympathy and real love is expressed every day."

Other Highlights

Miss Lawrence listed as one of the most dramatic moments of her life, also, her marriage to Dr. Thomas King, without whose patience and loving care her trip back to health would have been well-nigh impossible. Nor has she forgotten her "rousing welcome home to Australia" after her American debut when "the whole town declared a holiday to greet one whom they had known as a child." And Miss Lawrence is keenly appreciative of the "help and friendship of my great friend and vocal advisor in America, Louis Bachner."

With Grane (at the Metropolitan) waiting for Brünnhilde, Miss Lawrence has been doing some riding this summer on her ranch preparatory to galloping once more through the Valhalla flames. And she has before her as an inspiration, Sir Thomas Beecham's comment, made after her Isolde, that she is "the greatest living Wagnerian soprano."

National Symphony to Premiere Carpenter Suite

WASHINGTON, D. C. — The National Symphony Orchestra, under Dr. Hans Kindler, opens its season on Nov. 3, with a program including the world premiere of John Alden Carpenter's Dance Suite. The season will include eight Wednesday night subscription concerts, ten events on Sunday afternoons, and five "Fifteen to Thirty" programs for young people between those ages. Three appearances of the Ballet Theatre will also be accompanied by the orchestra.

The out-of-town engagements include ten concerts in Baltimore, as well as other appearances on tour. An extensive list of soloists includes Grace Moore, Artur Rubinstein, Nathan Milstein, Ezio Pinza, Josef Hofmann, and Yehudi Menuhin.

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Columbia Opera Co.—Rosemarie Brancato.

NEW YORK THEATRES

Oklahoma—Joan Roberts, star.
Early to Bed—Jane Kean, singing comedienne.
Vagabond King—Betty Berry, Rosalind Madison.

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Garfield Swift—300 performances USO tour.
Brooks Dunbar—soloist, Radio City Glee Club on tour.
Miguel Munoz—soloist, Radio City Glee Club on tour.

RADIO

Texaco Program, WABC—Joan Roberts, soloist.
Stars of the Blue, WJZ—Dorothy Miller, Jeanne Stephens.
Gilbert & Sullivan, WJZ—Dorothy Miller, Jeanne Stephens.
Hour of Charm, WEAF—Grace Coltrane, Emily Kalter, Myra Leeds, Ruth Wolpert.
Battle of the Sexes, Dunninger Show, One Man's Family } Sue Read

MOVING PICTURES

Paramount and Castle films—Sue Read.

RECENT ENGAGEMENTS

Philadelphia Opera Co.—Michael French, leading basso—16 weeks' tour.
San Carlo Opera Co.—Grace Panvini, coloratura soprano.
National Grand Opera Co.—Geri Dorsey, Frank Richards, Brooks McCormack, Mary Strug, Jeanne Stephens.
Columbia Opera Co.—Frank Richards, Geri Dorsey, Mary Strug, Jeanne Stephens, Brooks McCormack.
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CHICAGO

(*Continued from page 3*)

artistic standards than have prevailed in recent seasons."

Fall Season Booming

Schools of music-learning and private studios have reopened their doors with enrollments larger than expected; press agents are sending out weekly interesting releases; Désiré Defauw and Hans Lange have come on the scene and are holding rehearsals in Orchestra Hall; local managers promulgating their plans to an expectant public. Truly all these point to a brilliant Autumn season.

To Sigmund Romberg and his orchestra goes the distinction of starting the ball rolling officially since the noted composer of light opera gave a series of three concerts on Sept. 24 and 25 in Orchestra Hall. Selections from his operettas were featured on the programs and were received with marked approbation by capacity audiences.

The Ballet Russe de Monte Carlo, a perennial attraction in our midst, returns to the Civic Opera House, for a thirteen performance engagement from October 15 to 24. Three novelties have been announced in the variegated programs: The Cuckolds' Fair, Nijinska's Etude and The Red Poppy. Franz Allers will again conduct.

Symphonic Plans

The opening concert of the Chicago Symphony will include the first performance of Frederick Stock's last orchestral transcription—Schubert's String Quartet. This is a beautiful gesture on the part of Désiré Defauw.

The ninth History and Enjoyment of Music Concert Series gets under way Oct. 31, when Fritz Kreisler gives a full-length recital at the Civic Opera House. Further features of the course include the Cleveland Orchestra with Helen Traubel as soloist, Nov. 9; Claudio Arrau, piano recital, Dec. 5; Ballet Theatre, Dec. 27; Philadelphia Opera Company (performance of The Bat) Jan. 16; Minneapolis Symphony with Artur Rubinstein, pianist, Jan. 30; Gladys Swarthout, Feb. 13 and Lawrence Tibbett, March 5.

Other Music Series

The Musical Arts Piano Series brings to Orchestra Hall, Robert Casadesus, on Nov. 2; Vronsky and Babin, Dec. 7; Carol Silver, (winner of the auditions conducted by the Society of American Musicians and the Adult Education Council to select the outstanding young pianist in the mid-west area), Jan. 4; Josef Hofmann, Feb. 1; John Kirkpatrick, March 7 and Guiomar Novaes, March 21.

As heretofore, the Chicago Woman's Symphony will play four programs under the direction of its regular conductor Nicolai Malko. This year's series in Orchestra Hall is to open early in November.

Bertha Ott, Henry Voegeli, Harry Zelzer and Howard Will, the big four among local impresarios have a heavy schedule ahead of them. Miss Ott will present most of her artists and attractions in Kimball Hall, Voegeli in Orchestra Hall solely; Zelzer favors the Civic Opera House and Civic Theatre. Mr. Will shows no favoritism in the choice of locale and his policy is dictated by the drawing power of the artist.

Piano Symphony Auditions

The Chicago All Girl, Youth, and Hobby Piano Symphony Orchestras, conducted by Antoinette Rich, founder and musical director have resumed work for the presentation of a concert season at Orchestra Hall. The orchestras presented three successful concerts there last year. Auditions for new pianists to participate are now being conducted at Chicago Piano Symphony headquarters in the Fine Arts Building. Talented boy and girl pianists between the ages of eight and sixteen are welcome to audition for a place in the Youth Piano Symphony. Girls between 18 and 30 may audition for a place in the All-Girl Piano Symphony. Miss Rich has organized a new orchestra for grandmothers, or women pianists between the ages of 30 and 60, who wish to make a concert debut through this new co-operative work.

Chicago Orchestras on the Road

The Chicago Opera Orchestra, under Rudolph Ganz, gave a concert early in September in the Municipal Auditorium of LaPorte, Ind. The same organization headed by Leo Kopp played a program a few days later in the Fair Grounds Park, Rockford, Ill. The concert by the Women's Symphony of Chicago, in Freeport, Ill., also was an important event in that progressive little city. Krape Park was crowded to capacity and the members of the orchestra and their distinguished chief, Nicolai Malko, received tremendous ovations after each number. All these concerts were given free of charge through the generosity of the American Federation of Musicians and its president, James C. Petrillo, as part of his nation-wide plan to supply music to smaller communities.

Hans Rosenwald Appointed Dean of College

Rudolph Ganz, president, and the Board of Trustees of the Chicago Musical College announce the appointment of Dr. Hans Rosenwald as Dean of the school, to succeed Gustav Dunkelberger, who resigned at the close of the summer session. Dean Rosenwald joined the College in 1936 and in 1937 was made Chairman of the newly established Department of Musicology.

Ganz Conducts New Opera

The Girl from Sandjak, a musical drama in four acts with text and music by Alexander J. Savine and lyrics by Lillian Blauvelt, was to have its world premiere on Oct. 3 at the Blackstone Theatre and will be repeated on Oct. 17. The performance marks the first Serbian music drama given in the United States. The Serbian National Defense Council of America sponsors the venture, the proceeds to go to the Serbian War Relief. The cast brings together an array of well-known Chicago singers under the baton of Rudolph Ganz.

Symphonique Orchestra Announces Series

The Chicago Symphonique Orchestra, Sarah Louise Bates, conductor, announces a series of three concerts at Curtiss Hall with guest soloists. The orchestra is an independent, non-profit organization composed of advanced students and non-professional men and women who enjoy playing the music of the masters. The inital concert is scheduled for Sunday evening, Dec. 12.

Civic Concerts in Oak Park

The Civic Concert Series, sponsored by Circle 27 of Oak Park and River Forest Infant Welfare, will be opened with a song recital by James Melton on Oct. 29. Other events in the course are: Larry Adler and Paul Draper, Nov. 26; Patricia Travers, Jan. 14; Josef Hofmann, Feb. 11, and Helen Jepson, March 24. All concerts are to be presented at the Oak Park High School Auditorium.

Maria Hussa's Engagements

Maria Hussa, formerly soprano of the Metropolitan and Chicago Opera Companies, has fulfilled many dates this summer. She has been booked by her manager, Harry Culbertson for appearances through Kansas including recitals in Kansas, University of Kansas, Illinois, Wisconsin, Ohio, North Carolina and Tennessee.

Howard Wells Pupils Heard

Pupils from the studios of Howard Wells are in constant demand, as attested by the following engagements: Richard Feinberg gives a recital at Rockford, Ill., on Oct. 14; Diana Brodsky played in Beloit (Wis.), Sept. 24; Diana Kostonovitch opens a series of concerts in Kimball Hall, Oct. 9 and 24, and Renan DeCamp gave a very successful recital here on Sept. 24.

Zelzer Attractions Listed

The following artists will appear under the management of Harry Zelzer during the season of 1943-44: Paul Draper and Larry Adler, Oct. 10; Original Don Cossack Chorus and Dancers, Oct. 17; Jeannette MacDonald, Nov. 14; General Platoff Don Cossack Chorus and Dancers, Dec. 12; Mia Slavenska and Dance Ensemble, Jan. 23; Heifetz, Feb. 27; Jan Kiepura, March 5; Nelson Eddy, April 9; Lily Pons and Andre Kostelanetz, April 30. All these attractions will be held in the vast Civic Opera House. The series will be concluded with a song recital by Maria Kurenko, May 7, at the Civic Theatre.

Board of Estimate Approves Civic Music Centre Plan

New York's officialdom prepared the way for the opening of the City Centre of Music and Drama, in the former Mecca Auditorium, when the Board of Estimate voted on Sept. 23 to lease the structure to the corporation headed by Mayor La Guardia and Council President Newbold Morris. The lease, running for eleven months beginning Oct. 1, provides that the corporation pay the city taxes on the structure and fifty per cent of its net income. All prices, fees, rents, royalties and other charges are to be subject to approval by the Real Estate Bureau of the city.

As announced in the September issue of the Musical Courier, Harry Friedgut, director of the Griffith Foundation, Newark, N. J., has been appointed managing director. Although the corporation takes over immediately, the opening is not expected before December, due to the difficulties of securing materials to renovate the structure.

MONNA VAN EXHIBITS HER "CATCH"

at Island Lake, Minn., where she spent her vacation. Miss Van has been singing recently in camps in the San Francisco area for service men.

Milwaukee Friends of Music Elect Officers

MILWAUKEE, WIS.—Richard S. Falk has been named president of the Milwaukee Friends of Music. His choice is in accordance with the plans to interest young men as prepared by Dr. Julius Ehrlich, conductor of the Milwaukee Symphony Orchestra, sponsored by the organization. The orchestra was incorporated two years ago. Dr. Ehrlich is a former European conductor. Also sponsored by the Friends of Music is the Milwaukee Sinfonietta.

Elected with Mr. Falk were Avery Sherry, vice president; Thomas E. Mattson, treasurer; Mrs. Adele Holtz, secretary; Mrs. R. E. Vogt, recording secretary; Harold M. Mottram, business manager. At least five concerts are planned this season. D. R.

Organ Scholarships Offered

Through funds provided by the Lucy Stella Schieffelin Estate, free scholarships are available at the Guilmant Organ School, Willard Irving Nevins, director. Details may be obtained from the school, 12 W. 12th St., New York.

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PAN AMERICA: Mozart Work Delights at the Teatro Colon

By JORGE M. WHITE

Buenos Aires

The Colon Opera season has continued with its traditional brilliance. Mozart's Nozze di Figaro, not heard here since 1941, had a resplendent production under the baton of Fritz Busch, who beautifully conducted the exquisite work.

Martial Singher's Figaro was sung and acted with distinction and good style, Rose Bampton as the Countess was appealing and histrionically convincing, even if her tones seem at times too heavy for this music. The Argentine soprano, Clara Oyuela, was a revelation as Susanna, a part done with grace and spontaneity, refined musicianship and clarity of diction. Her singing of the Letter Duet with Mme. Bampton was one of the high points. Jarmila Novotna's ideal portrayal of the romantic Cherubino was an unforgettable vision. Her arias were performed with full appreciation of the classic beauty of the melodies. Lidja Kinderman's sharp impersonation of Marzelline, Victor Damiani's Count and Rogelio Baldrich's Don Basilio have already been praised in these pages. Felipe Romito was a first-class Don Bartolo and Olga Chevaline was pleasant to see and hear as Barbarina.

Dr. Otto Erhardt's stage management and the brief ballet scene of the third act performed by the children of the Ballet School, under the direction of Vania Psota and Gema Castillo, were other features of this performance.

Chilean Minister Honored

Due to Fritz Busch's sudden illness, Robert Kinsky, assistant conductor, was called to lead the performances of Götterdämerung, the first a gala in honor of the Minister of Foreign Affairs of Chile.

Mr. Kinsky's reading exhibited his full knowledge of the Wagnerian score and interpretative traditions, giving a generally magnificent version of the monumental opus. On the stage Helen Traubel's majestic Brünnhilde and Lauritz Melchior's superb Siegfried are familiar to New York readers and need no new comment. Rose Bampton gave an impressive impersonation of Gutrune, a part later performed by Rose Pauly with her customary resourceful artistic detail. Herbert Janssen's Gunther was expressive in appearance and distinguished in tone. Emanuel List's Hagen was a masterpiece of character portrayal. Kinderman's delivery of Waltraute's narrative was beautifully sung, with nobility of tone and expression. The three Norns were magnificently sung by Mmes. Kinderman, Pauly and Benedictis, and the Rhinemaidens were accurately performed by Amanda Cetera, Zaira Negroni and Mary Cherry.

The stage management by Erhardt satisfied the most fastidious demands, and the large chorus of Gibichungs magnificently voiced their difficult part.

Bampton as Fidelio

Beethoven's Fidelio was subsequently given under Albert Wolff, as Busch was unable to continue his season.

It was a dignified presentation of the noble work, in which the singers and ensembles cooperated in splendid unity. Bampton achieved a new triumph at the Colon with her restrained interpretation of the title role. Vocally, she reached great heights in the great aria of the Prison scene and the further ensemble passages, delivered with emotional richness and fine tone colorings. Melchior as Florestan repeated the outstanding success he scored here ten years ago with his impressive dramatic creation and magnificent tonal projection of the role. Amanda Cetera displayed lovely, crystalline singing as Marzelline. List was highly convincing as Rocco, Singher succeeded in giving the appropriate grim character to Pizarro. Janssen had dignity as Don Fernando and Alvaro Bandini was well cast as Jacquino. The chorus, trained by Terragnolo, sung magnificently and the orchestra was called to share the ovations earned by conductor Wolff after the Leonore Overture No. 3, played as usual before the final scene of the opera.

JOSEPH SCHUSTER

Arrau Keeps Philharmonic Date After Air Delay

Claudio Arrau, Chilean pianist, opened the season on Sept. 26 as soloist with the New York Philharmonic in its broadcast concert. Back of that bare announcement, however, lies a story of worry and uncertainty and an almost broken engagement. Arrau fulfilled 10 engagements in Central America including one in Mexico City as soloist, under the composer's direction, in Carlos Chavez' Piano Concerto. It was a local premiere. Starting out for Brownsville, Tex., with a three-day leeway, he looked forward to his New York visit. However, at the Texas city he found that his reservations were meaningless and Army priorities had pre-empted his plane seat. Forced to remain over a day, he learned that the situation was unchanged even then. Fortunately, official intervention saved him and he reached New York in the proverbial nick o' time.

Arrau feels that the most stimulating musical development in Central America is San Salvador's new orchestra of 50 native musicians who play without remuneration. To earn a livelihood, they play in restaurants, teach or do other work, even non-musical. With one public concert a month, they spend their leisure in rehearsing. The government donates the national theatre, (at other times a movie house) seating 2,000, and has purchased a piano and other instruments for the ensemble. Admission prices are from 25 cents to a dollar.

European refugees and local musical people have organized the Sociedad Patrocinadora de Conciertos which underwrites the cost of securing soloists. After one number with the orchestra, the soloist gives the rest of the program himself. Humberto Pacas is the conductor.

"It is an exhilarating experience," says Arrau, "to play with such an orchestra, every man of which is making music for the love of it. They tackle their unpaid jobs with a joy and spirit that is contagious."

Lecuona to Conduct His Works at Carnegie Hall

Ernesto Lecuona, Cuban composer of both serious and popular music, makes his New York bow as conductor and pianist on Oct. 10 in a concert at Carnegie Hall. The program will be largely made up of Lecuona's compositions, including the world premiere of his Black Rhapsody, for piano and orchestra. Also listed are a group of piano pieces including his Malaguena, and many of his popular songs, such as Siboney, Always in My Heart, and Andalusia. Soloists will be the composer Carmelina Delfin, pianist, Luisa Morales, Esther Borja and Caroline Segrera, sopranos.

Joseph Schuster to Enter Solo Career

Joseph Schuster, first cellist of the New York Philharmonic-Symphony Orchestra since 1936, will relinquish that post to devote himself entirely to a solo career. Three times during his farewell season, the Philharmonic will present Mr. Schuster as guest soloist. The first of these occasions was the broadcast on Sept. 26. At the regular Carnegie Hall concerts Nov. 11 and 12, he plays Strauss' Don Quixote with Bruno Walter conducting, and on Dec. 4 and 5, he appears under the baton of Artur Rodzinski.

While fulfilling his final season with the Philharmonic, Mr. Schuster will launch his new activities under the management of NCAC, giving a recital at Town Hall on Oct. 25.

During his six years with the orchestra, Mr. Schuster has given many recitals and also been soloist under Toscanini, Mitropoulos, Bruno Walter, Barbirolli, Enesco and Albert Coates.

Melchior, on Tour, Decorated by Chilean Government

Lauritz Melchior, heroic tenor of the Metropolitan, opened a tour of 15 cities on Oct. 3 when he sang in Solvang, Calif., for the Danish War Relief Fund.

During his third visit to South America, this summer Mr. Melchior participated in the festival on Sept. 18, commemorating Chilean Independence Day. Singing two Lohengrins, he was awarded the Al Merito decoration in the degree of Comendador, the highest award for foreign citizens given by the government there.

Melchior also sang 10 performances at the Teatro Colon, Buenos Aires, including the Götterdämmerung Siegfried and the tenor roles in Fidelio, Tannhäuser and Lohengrin. He rejoins the Metropolitan in November.

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The Era of Youth

Not quite deliberate by intent or design, the current number of the Musical Courier somewhat features the accent-on-youth idea. It just happened that way, and is welcome, for it fits the new season, and it ties in with the world's present way of thinking in relation to the post-war future that belongs primarily to the youth of today.

Musically speaking, there was a time when the world had little confidence in young soloists, composers, conductors. Maturity was the chief passport to favor, the accepted guarantee of mastership. However, the century has moved on. Education has progressed. Musical culture has come into general cultivation. The tonal literature no longer is the secret of the select few. One does not any more have to leave youth far behind in order properly to sing a classical Lied or an Opera, to play Bach, Brahms or Beethoven, to compose or conduct a Symphony. Youth has asserted its claims to such achievements and established them firmly. Not the number of his years, but the degree of his talent, now is the measure of a musician's worth. Young opera singers and recitalists, young pianists and string performers, young conductors and composers are coming to the front more and more. They have fresh vigor, vitality and imagination: they are in closest touch with the meaning and pattern of the life of today.

In the audition chambers, on the concert platforms, in opera-houses, orchestras, on the operetta, musical comedy and ballet stages, in the films, on the radio, one meets youthful representatives who successfully rival many of their elder colleagues.

Homage is due, of course, to the ripe intellect, deep thought and crucibled knowledge that come with later years. But who shall gainsay the bidding of that charmful, irresistible youth which must be served in music as in all other things of life?

• • •

Chicago Hiatus

The postponement until 1944-45 of the Chicago Opera's reopening is a serious loss to our major musical activities. Especially is it felt at a time like this, when tonal art represents a distinct aid to stimulation and upkeep of morale.

One of the rumors given for the postponement —the scarcity of available singers and conductors at the moment—is not quite convincing. The woods are full of conductors, and as Chicago has of recent seasons borrowed its casts preponderantly from the Metropolitan, it seems plausible that the same system could have functioned again.

Whatever underlying motives might have actuated the Chicago Opera sponsors, the result is regrettable, and has caused interested circles to speculate concerning the matter.

There is the consoling promise, however, that Chicago will have its own season again in the autumn of 1944. Meanwhile, the city is not to be without opera, for undoubtedly the Metropolitan will repeat its successful visit there of last Spring, and the San Carlo organization also plans its annual *stagione* on the Chicago shore of Lake Michigan.

• • •

More Music for the Army

From the tropics to the frozen north, army posts are to have music. A campaign to have every soldier take part in music-making is among new developments reported by the Special Services Division of the United States Army, the Music Section of which is headed by Major Howard C. Bronson.

New methods of teaching instruments and ensemble singing are being developed. Publications on the playing of pocket instruments and the development of Army song leaders are being issued.

In addition to those companies which have active band and other music, a great work is being done by means of recordings played by Army band units, which are sent overseas for local broadcasting and use on phonographs. The latest project has been to make sound films known as Song Shorts, to be shown in all Army theatres, with which, no doubt, the men will be encouraged to join in singing.

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 West 57th Street, New York 19, N. Y.

Telephone: CIrcle 7-4500 Cable Address: Musicurier

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Subscription: One Year, Domestic, $3. Canadian, $4.50. Foreign, $4.50. Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

Change of Address:—Please give old as well as new address; 2 weeks' notice is required.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions should be accompanied by stamps and self-addressed return envelope, and submitted at sender's risk.

Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed—within the new limitations of space imposed by war conditions.

NEW YORK OCTOBER 5, 1943 No. 3077

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If your Musical Courier is not delivered on schedule, the delay is unavoidable because of war conditions. We therefore ask your indulgence.

For the trained musician who enters the armed forces, the way has now been smoothed for more expert classification and assignment to posts where he can be useful. The Music Section of the Special Services Division has assumed the job of assigning newly-inducted musicians to Army bands, according to their ability and musicianship.

Our Army claims to be carrying out "the most dynamic and far-reaching music program in the world." Recent developments confirm that American ingenuity and technical skill, as well as large-scale production, are being worthily used in this field as in every other.

It remains for the music-lover to back USO and other programs not only by enthusiastic endorsement, but also by contributing to funds which further projects to give our men the most inspiring music possible.

• • •

A Brilliant Season Looms

Along with the encouraging news from the battle fronts, as repeated blows cause the stronghold of the Axis to quiver and the lairs of Nippon in the Pacific to shrink, the American home front is enjoying an unprecedented boom. The note of confidence and enthusiasm is being reflected in the confident plans for the music season that is now upon us.

Not only has the Metropolitan Opera increased its season to twenty weeks, but the orchestral and recital series in many cases have extremely good patronage. Such popular series as the New Friends of Music, in New York, are sold out, and some of the major artists report their time entirely taken up for the season.

With the boom in the ballet world, the eagerness with which major corporations are invading the field of radio sponsorship of symphony orchestras, the new season promises to have great stability.

• • •

Melody and Chess

J. L., a member of the Manhattan Chess Club, advises: "I read in the Musical Courier that violinist Louis Persinger won a chess tournament recently. It emphasizes anew the fact that for some reason violinists seem to be especially fond of chess, and play it exceptionally well. At our club, Mischa Elman, Max Rosen and Toscha Seidel have been frequent visitors and participants. In the old days, Leopold Lichtenberg and Louis Schmidt (violinist of the Philharmonic) also played at the Manhattan. Many doctors and lawyers are devotees of chess, but aside from Moriz Rosenthal, I do not remember any pianists, cellists, conductors or composers who practised the game. One of the great players of the past was a ballet dancer named Harmonist, of the Berlin Royal Opera, who took part in the leading Masters' Tournaments and won a number of them. Are any singers conversant with chess? I doubt it. It appears to be too intricate for the gentry who as a rule do not know treble from bass, have difficulty in keeping time, and often cannot even read music."

• • •

Italy's Future

With the current complications in Italy, the revival of artistic life in that country is likely to be delayed longer than had been hoped.

One wonders what news may come from the home of opera after its military and political skies have been cleared. How have the lyric composers and the singers and conductors fared? Are there any new works waiting for international notice? Have any new great voices been developed? Is La Scala destroyed, or is it not?

The chances are that former Italian musical activities will spring into vigorous life again as soon as the last of the Nazis, together with Mussolini, have been swept from the Peninsula. Recent news of the capture of Foggia and the triumphant advance of American forces onto the Naples plain, give an inkling of greater victories to come.

VARIATIONS

By Leonard Liebling

Mrs. Edmund Cahill, former president of the New York State Federation of Music Clubs, gladdens Variations with permission to publish the attached letter received by her from New Guinea and written May 3, 1943, by Corporal Frederick Lindley, 65th Squadron, 43d Bomb Group, U. S. Army:

Dear Mrs. Cahill:

Imagine if you can, a bunch of about fifty hard-bitten, sunburned soldiers sprawled on benches and overflowing onto the floor of a Y.M.C.A. "hut" (that's what the Aussies call these structures of corrugated metal and cement floor) while a young man twenty-three or so years, dressed like all the others in a giggle-suit, briefly describes the difference between modern French and Spanish musical compositions; then sitting down at a cottage size piano, he plays examples of each, and what's more, makes his audience like it. But that's not all. Most of the listeners follow him to various spots on the island where on three successive nights he repeats the program.

This is just one of the incredible facets of this incredible war. I thought of you as I squatted among the hearers and felt that you might like to know what the musical season in New Guinea offers.

The concerts are sponsored by the Australian Army Educational Service. The artists are obtained through the Australian Broadcasting Commission (about the only Artists 'Bureau in Australia) and most of them are Service men. There is no attempt, as there is in the usual "Army show," to furnish any "popular" appeal through swing bands or "names." It is just good music quite simply presented. The only preposterous thing about it is the conditions under which it is sometimes done.

The program last night included a Chopin Valse, two Debussy works, Ravel's Toccata, two Chinese numbers by Chasins and the Ritual Fire Dance by De Falla.

As for my activities here, you probably know that I was sent to a radio operators' school, but I am now a member of a bombing crew. It is an exciting life and I feel very lucky to be able to participate so actively.

Letters from home give me an idea of the grandly increasing production there, and our enemies surely know about it now, much to their discomfiture and ultimate despair.

I hope you are well, and I am certain that you are as busy as ever with your fine and useful endeavors in the musical field.

My best wishes,
FREDERICK

• • •

As already reported in this veracious department, Fabien Sevitzky, conductor of the Indianapolis Orchestra, was last year made a deputy sheriff of La Grange County, Indiana, where he spends his Summers as head of the musical Camp Limberlost. Greatly to Sevitzky's disappointment the 1942 Summer went by without his being called upon for any sheriffial action even though he was thoroughly prepared, day and night, with a highly-polished official badge and two flashlights, to say nothing of a well-oiled arsenal consisting of a 45-Smith and Wesson, a big and a small Colt and a shotgun. It looked until several weeks ago as though another Summer might pass without a shot being fired, when suddenly the great call came at midnight while he was entertaining some friends at his home.

A man banged at the door and informed Sevitzky that he was to come immediately, armed to a certain nearby roadhouse where a savage fight was going on. Instantly the deputy and his guns were in the car, speeding to the embattled sector. The sheriff reported later that Sevitzky, wearing a most terrifying expression and looking for all the world like a one-man Commando, suddenly appeared in the doorway of the roadhouse. The drunken brawlers gave a single amazed glance, dropped their fists and crawled under tables and behind chairs. "Out with you," ordered the law-enforcing maestro, and the men made for their cars, while he stood in the parking lot directing traffic, a gun in one hand and flashlight in the other. The lot was cleared in record time. However, now started on his real career, Sevitzky insisted on visiting the other roadhouses in the vicinity to see that peace reigned, so he and the sheriff jumped into the latter's car, and with siren screeching, raced over the countryside until they had made sure that everything was all right everywhere. At 3 A. M. our hero returned to his home, tired but triumphant, where his wife and friends welcomed the intrepid hero with all the admiring honors due him.

The informant who sends me the story, adds: "Mrs. Sevitzky was not as frightened for her husband as she was for the brawlers, who must have thought that the whole Russian army was turned loose on them."

• • •

"Very Old Timer" sends some posers which will interest musical patriarchs:

"REMEMBER WHEN —

"Orchestral conductors wore white kid gloves at their concerts?

"Bob Johnston, the manager, advertised a famous pianists' recital as an 'Emil Sauer Cocktail?'

"Theodore Thomas used to play at his symphony concerts such numbers as Dvorak's Slavonic Dances, Strauss Waltzes, Handel's Largo, and ballet music by Rubinstein, Massenet, Gounod, Delibes, et al?

"Otto Hegner (in velvet knickerbockers and white lace collar) was the pianistic child prodigy rival of Josef Hofmann? And the lad Fritz Kreisler was similarly attired, with the addition of high Prussian boots?

"Zelie de Lussan and Etelka Gerster broke down at Metropolitan Opera performances and the curtain had to be rung down? And when a male singer named Castelmary fell dead on the same stage while singing?

"Calvé and Eames had the most bitter feud in operatic history?

"James J. Corbett (then heavyweight champion pugilist) paid romantic court to Melba?

"Mary Garden objected to Oscar Hammerstein's smoking cigars behind stage when she sang at his opera house?

"The Musical Courier's publishing the first news of the death of William Steinway, and sending an extra edition all over town in wagons?

"Rosenthal and Joseffy giving two-piano recitals in New York and Brooklyn?

"Some critic, moved by the hard-hitting pianism of Xaver Scharwenka, calling him 'The Harmonious Blacksmith?'

"Great pianists playing such encores as Moszkowski's Serenade, Mendelssohn's Spinning Song and Delibes' Pizzicato Polka?

"Violinists using no hyphenated compositions, but only original works for the instrument?

"Gallery seats at the Metropolitan were fifty cents?

"Melba and Adamowski (Boston Symphony concertmaster) had synchronized heartbeats (after the Corbett era)?

"Franz Rummel wore a sparkling diamond ring on the little finger of his right hand at his piano recitals?"

• • •

From Richard Drake Saunders, our esteemed Los Angeles-Hollywood representative, comes the attached under date of September 28:

Herewith a tale that may amuse you. As you probably know, I have always been fond of sports, and when war conditions made us shorthanded on the Hollywood Citizen-News, I took over reviewing sports events as well, after 12 years of doing only music and features.

One night this Spring I went to the hockey game and saw and was seen by Composer Elinor Remick Warren and Braven Dyer, sports editor of the Los Angeles Times, who happens to be her cousin's husband. Up to that time, of course, Elinor had only seen me at musical affairs and Braven at sports events.

The ensuing colloquy, reported to me by Elinor herself, ran as follows:

ELINOR: I see you know Dick Saunders.

BRAVEN: Certainly. I've known him for a couple of years.

ELINOR: I'm rather surprised to learn that you know a music critic.

BRAVEN: You're mixed up, Elinor. Dick is a sports writer.

ELINOR: Oh, no, Braven. Dick is music editor of the Hollywood Citizen-News and correspondent for Musical Courier.

BRAVEN: Nonsense. Dick writes sports for the Citizen—baseball, football, fights and other things. He's here now to cover the hockey game.

ELINOR: Why, Braven, you must be crazy! I've known Dick for twenty years. He's a music critic!

BRAVEN: Don't be silly, Elinor. Dick is a nice guy. He couldn't be a music critic!

Incidentally, I have recently been elevated to the exalted rank of sports editor, and now have full charge of that department with music on the side. I dare say I am the only sports editor in this or any other country with a Mus. M. degree.

Saunders' sportive affiliation no doubt is a world's record in the musico-critical field even though some of his colleagues also shifted to alien activities. Huneker for a while was a book reviewer and dramatic critic; Gilbert Gabriel became a Hollywood film author and lives there now; Danton Walker graduated into column conducting on the New York Daily News; George Bernard Shaw developed into a playwright; Sigmund Spaeth writes books, does lecturing and what not; Joachim Meyer is a musical manager; Alfred Human has his own news and publicity bureau; Samuel Chotzinoff is a radio musical executive; Deems Tayor is president of ASCAP, composer, author, commentator.

• • •

Camp Haan, Cal.
Sept. 25, 1943

To Variations:

Being a trusting soul; and having admired your spirit that shines through the things you write, I'm asking you for help.

We have a potential band—and very few instruments. Some have been promised, and we hope will materialize soon. Just now we have especial and urgent need of a cornet or trumpet, or both. Could you make an appeal for us?

I've been plugging for relief from "swing" for months, and we've succeeded in having some five organ recitals and some series of good recordings—Beecham, Walter, Koussevitsky, etc. Now they tell me, "We want a band, and can't some of your 'classical' (!) friends help you?"

Sincerely,
CORPORAL DUNCAN MCALEAR.

• • •

Inquisitive M. B. H. asks: "Satan is often described and pictured as playing the violin. Does that excuse some of our violinists for playing like the devil?"

• • •

Leonard Lyons says in The Post: "Some members of the Mazzini Society want to see Toscanini become the Paderewski of Italy." Orpheus forbid! When Paderewski deserted music and assumed the Premiership of Poland, he scored his first failure. No great musician ever has been successful in politics.

Remember what Clemenceau said to Paderewski when the latter arrived in Versailles for the Peace Conference:

Clemenceau—"So you are Paderewski, the renowned pianist?"

Paderewski—"Yes, monsieur; thank you for the compliment."

Clemenceau—"And now you are to become a statesman?"

Paderewski—"I hope so."

Clemenceau—"Heavens, what a fall!"

THE MUSICAL PARADE

By THE STAFF

IS IT TRUE that Flagstad is preparing a comeback to the Metropolitan? . . . That Elman's favorite eating and tea-drinking place is the Russian Tearoom? . . . That Nino Martini sports the most form-fitting clothes of all the tenors? . . . That Kiepura wears a toupée? . . . That Elisabeth Schumann is a wonderful weaver of hooked rugs? . . .

That Theodore Steinway's lifelong fad is stamp-collecting? . . . That Fritz Reiner's is amateur photography? . . . And Earle Lewis' too? . . . That eighty-one year old Rosenthal has never smoked? . . . That William Thorner is one of the few singing teachers seen at symphony concerts? . . . That Edward Johnson has joined the Lambs Club? . . . That Hendrik Willem Van Loon would rather be a violinist than an author? . . . That Frank Black plays the piano as well as some of the virtuosi for whom he conducts accompaniments? . . .

That Lily Pons' most ardent fan is her sweet *mère*? . . . That Grace Moore tells a story better than some of the professional anecdotalists? . . . That Josef Lhevinne is an accomplished astronomer and has a star-gazing telescope on his roof at Kew Gardens? . . . That Erno Rapee lectures on marine navigation at New York University? . . . That Elisabeth Rethberg was a pianist before she was a singer? . . . That Nelson Eddy is a devoted kitchen gardener? . . . That Grena Bennett was the first wife of Richard Bennett, the actor? . . .

That Lauritz Melchior's stage-dresser is his wife? . . . That Norman Cordon and Lansing Hatfield could get lucrative stage jobs as tellers of Negro dialect stories? . . . That the Lotos Club has become the rendezvous of the best-known musicians? . . . That Morton Gould is the most prolific of the younger American composers? . . . That Olin Downes is often late for engagements or forgets them altogether? . . . That Dick Simon (of Simon and Schuster) is a tip-top amateur pianist? . . . That Erno Balogh has a grand sense of humor? . . .

That Edward Robinson and Mickey Rooney, the film stars, are passionate lovers of good music? . . . That Victor Granados has completed a Spanish ballet in which Sol Hurok is interested for production? . . . That Freddie Huber, Baltimore manager and epicure, lunches at Sardi's when he is in New York? . . . That Armand Vecsey, "Fiddler of the Ritz," lost all his valuable collection of violins recently in a fire at his apartment? . . .

That Deems Taylor is an adept at etching and wood-carving? . . . That many leaders of so-called name bands cannot read music? . . . That Frederic Fradkin, the violinist, is an accomplished rifle and revolver shot? . . . That Fortune Gallo can soothe the angriest prima donnas, male or female? . . . That when Oscar Straus rambles along Fifty-seventh Street and looks into the skies, he is creating melodies for his new operetta? . . . That Robert Stolz quit as conductor of The Merry Widow because his heart no longer beat in three-quarter time with the management?

•

Serge Kousevitzky comes to New York much more frequently these days than in former years. He is still *con amore* with his project to subsidize composers.

•

Hat gear among the musicians: Toscanini wears the smallest hat of the tonalists; Leon Rothier, basso, wears the largest; Alexander Smallens wears none at all.

•

Andor Foldes, pianist, advocates a unified international text book of history for all the school children of the world, so that they do not grow up with chauvinistic ideas of their own countries and with hatred and contempt for other lands.

•

Tall Felix Salmond almost literally has his head among the stars, thought I, when I saw him and his attractive wife waiting for a bus near Steinway Hall.

•

Donald Voorhees, radio conductor, was put off a plane twice—priority trouble—on a recent trip to California. He says that next time such grounding threatens he will claim to be a generalissimo of the baton.

•

SARTORIAL SNAPSHOTS: James Melton, leaving Sutton Place, and wearing "the last straw hat of Summer," with natty band. Member of Eta Bita Pi, Jimmie? . . . Tailored in autumn hue, Dorle Jarmel, demon press director of Columbia Concerts, Inc., breathlessly phoning a hot news tip to the papers . . . Blue-suited, smiling Stanley Bate, youthful English composer, taking time out from his prolific labors, to visit the Musical Courier offices . . . Friede Rothe, indefatigable *dames des lettres* and publicist, in fetching costume festooned with purple grapes and sun glasses of the same tint, discussing a new brain child with one of our editorial staff . . . Dave Gordon, volatile manager and booking agent, magnificent in tweeds, cascading around the corner of 57th and Sixth, probably with a new date in his pocket for Pianist Sascha Gorodnitzki.

PERSONALITIES IN THE NEWS

Gen. George C. Marshall, chief of staff of the American armies and expected to be named in charge of all Allied military strategy, was once a "musician." The general revealed this in a letter to the Rev. Bernard C. Newman, rector of St. Peter's Episcopal Church, Uniontown, Pa., answering a request for an autographed photograph. He said that as a boy he had pumped the organ in that edifice, but had been "relieved" for "failing to provide air at a crucial moment" because he had been engrossed in a Nick Carter mystery.

•

Russia's return to normalcy, with growing victories at the front, was marked by the reopening of the bomb-scarred Bolshoi Theore in Moscow. The Russian folk opera Ivan Susanin by Glinka, formerly known as A Life for the Tsar, was presented before a glittering array of military and civilian leaders. Marshal Stalin's box was empty, the leader being busy elsewhere.

•

While the Allied world wonders at the whereabouts of Lt. Gen. George S. Patton and his 7th Army, the musical world on Sept. 26 heard the Second Armored Division March, written by his wife, premiered at a bond rally in Salem, Mass. Mrs. Patton also was the principal speaker.

•

The Hollywood Bowl's annual Attendance Trophy, awarded to the artist or attraction which establishes the highest audience record for the summer, has been given to S. Hurok, New York manager, for the second consecutive year. Mr. Hurok is manager of the Ballet Theatre, which fulfilled eight performances there in July. Artur Rubinstein, pianist, received a special award for solo artists.

•

Noel Coward seems to have set London by the ears with a new song of gently satiric nature, called Don't Let's Be Beastly to the Germans. According to recent cables, the versatile actor-dramatist-musician tried the work on a private theatrical gathering, which greeted it with whoops of delight. When, however, Coward sang it over the BBC, there was a great outcry from humanitarians.

•

Alice Newman Berezowsky, wife of Nicolai Berezowsky, is represented by a new fall book, Duet with Nicky, which tells of her life with her composer-husband, now a naturalized American.

•

Mrs. Reginald De Koven, now 82, escaped by using a ladder from her sleeping porch when fire gutted her cottage at Bar Harbor, Me., on Sept. 17. Mrs. De Koven refused the offer of firemen and made her own way to safety.

•

Carleton Smith, former music critic of Esquire and more recently lecturer on various topics, has been appointed assistant to Bror Dahlberg, president of the Celotex Corporation. Mr. Smith's specific work will be to aid the company's drive for better homes.

•

While Pope Pius XII is still in "protective custody" in Nazi-occupied Rome, the Vatican marked a musical anniversary. Twenty years ago, on Sept. 28, 1923, his predecessor gave permission for the Sistine Choir to visit the United States for a series of concerts.

•

Gloria Caruso, daughter of the famous tenor, has "grown up." Her marriage was announced on Sept. 28 by her mother, the former Dorothy Benjamin, to Ensign Michael Hunt Murray, USNR.

•

Mr. and Mrs. Walter Dellera of Teaneck, N. J., the latter better known as Helen Jepson, glamorous opera star, have announced the birth of a son on Sept. 27 in New York. Mrs. Dellera plans to return to the Metropolitan Opera this season.

LOIS BANNERMAN

tours this season under the management of Colston Leigh. She will be soloist with orchestras and appear extensively in recital. (Photo by Bruno of Hollywood, N. Y.)

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—*N. Y. World-Telegram, Feb. 25, 1943*

LONDON

By HUGH LIVERSIDGE

London

The French Committee of National Liberation (with the assistance of Musical Culture, Ltd.) is presenting a French series at the Wigmore Hall. The first three concerts are solely confined to music of Fauré and Debussy.

There is a tendency at concerts of this type to keep "French music" within the narrow boundaries of the last hundred years. After all, there are others like Couperin, Lully, Rameau and so on who deserve a hearing.

The first concert was devoted to Fauré; Eda Kersey, Kathleen Long and James Whitehead were heard to good advantage in the Trio, Op. 120. The song cycle, La Bonne Chanson, was fortunate in having as its interpreter Sophie Wyss.

Beecham Edits Mozart

Great interest has been aroused here in two full-size editions of Mozart's Prague and Jupiter symphonies edited by Sir Thomas Beecham and published by Boosey & Hawkes. Sir Thomas's directions will be of inestimable benefit to non-professional musicians, for whom they are primarily designed.

Amateur musicians are further fortunate in having records of the Jupiter by the London Philharmonic and Sir Thomas available, so that they can study the symphony both by sight and by ear.

L.P.O. Plans

Our ancient and hallowed Royal Philharmonic Society opens its first concert of the series with the London Philharmonic Orchestra, which was to be conducted by John Barbirolli on Oct. 9 at the Albert Hall.

This event is eagerly awaited, as is the weekly series of Sunday afternoon concerts at the Adelphia Theatre with the London Philharmonic Orchestra, and with best available conductors and soloists.

Unger Busy

Dr. Heinz Unger, now recovered from his serious illness, has a busy season ahead. In addition to conducting the Northern Philharmonic concerts at the Leeds Town Hall, he will tour with the orchestra in principal towns in the North of England. He will also be guest conductor with the London Philharmonic Orchestra and with the Municipal Orchestra, Birmingham. In fact, he will be the Birmingham Orchestra's only guest conductor in the weekly series from October to December.

PASSED AWAY

ROMUALDO, SAPIO, 82, pianist, composer and conductor, died on Sept. 22 in New York. Born at Palmero, he studied with Caracciolo, La Cara, Locascio and Platania. He conducted for tours of North and South America by Patti, Albani and Nordica. Under his direction the first Italian opera season was given in Chicago Auditorium. In addition to coaching Calve, Tamagno, Patti, Albani and Nordica, he served as accompanist for Caruso. Settling in New York, he became head of the vocal department at the National Conservatory and engaged in private teaching. He had made translations of Italian and German operas into English. Surviving are his widow, Clementine de Vere Sapio, coloratura soprano, who sang in opera abroad and at the Metropolitan, and a daughter Olga, pianist.

JOHN H. DENSMORE, 63, composer, died in Boston on Sept. 21. Born in Somerville, Mass., of Mayflower descendants, he was graduated from Harvard and later studied law and music in the graduate school there. He had published many songs, piano works, and choral and orchestral compositions. Two brothers and a sister survive.

CHARLES VAN LOON, 85, pianist, composer and teacher, died recently in Fort Edward, N. Y. He was graduated from Leipzig Conservatory and had studied with Reinecke, Teichmüller, Carl Puti and Twintzcher. He knew Sinding, Grieg and Liszt and had heard Rubinstein and Clara Schumann play many times. As a teacher of piano and harmony he was well known in Glens Falls and Northern New York.

MRS. MARY VAN BUREN RYAN, mother of Helen Chase, vocal teacher, died recently in New York. Mrs. Ryan attended Syracuse University from which her daughter was graduated. While in Syracuse, Mrs. Ryan was active as singer, pianist, teacher of voice and piano, and as a member of orchestras. In New York she maintained her interest in and association with music. Besides Miss Chase, she is survived by her husband, D. B. Ryan,and a son, Emory Van Buren Chase.

ROBERT NATHANIEL DETT, 60, noted Negro composer, teacher and conductor, died on Oct. 2 in Battle Creek, Mich. Born in Drummondsville, Ont., he received his doctorate from Oberlin College. For many years he was associated with the choir of Hampton Institute. He had collected and arranged considerable folk music and also had written many choral and piano numbers. Among these is an oratorio, The Ordering of Moses.

RALPH LYMAN BALDWIN, 71, composer and choral conductor, died in Canaan, N. H., on Sept. 30. For 35 years he was supervisor of music in the Hartford, Conn., schools and for 30 years led the Hartford Choral Club. He formerly conducted the Mendelssohn Glee Club of New York and was active in the Associated Glee Club of America.

MRS. W. M. CLAPP, 82, a supporter, with her late husband, of the Cleveland Orchestra since its inception, and donors of William Clapp Hall at the Cleveland Institute of Music, died on Aug. 26 in Cleveland. She was born in Boston, daughter of the Rev. Jacob M. Manning, pastor of historic South Church in that city.

Stuart Ross Selected as Hollywood Cavalcade Accompanist

Stuart Ross was chosen by Metro-Goldwyn-Mayer Studios to be the accompanist for the Hollywood War Bond Cavalcade coast to coast tour, playing 15 cities in 23 days, and ending with a Hollywood Bowl performance. The company was composed of Kay Kyser's Band, Judy Garland, Fred Astaire, Kathryn Grayson, Harpo Marx, Greer Garson, James Cagney and Mickey Rooney. Ross played for the singing stars. The performances were both in-door and out-door, and the audiences ranged from 12,000 to 106,000 a night.

The Claudio Arrau photograph on the Front Cover is by James Abresch, New York.

HAROLD HENRY,

American composer-pianist, has gone under the management of Bernard R. LaBerge, Inc. Mr. Henry has toured extensively in recital in this country, Europe and South America. His appearances have included recitals and as soloist with such symphonies as Chicago, Detroit, Cincinnati, Minneapolis, Seattle, Orchestre de Paris, Hamburg Volks-Symphonie and Munich Tonkuenstler. Among the well known compositions by Mr. Henry are his Dancing Marionette, While the Piper Played, Fantasy Poem, Valse Arabesque and Rhapsody.

Defauw and 3 Guests to Lead Montreal Orchestra

MONTREAL.—Eight concerts are listed for the new season of Les Concerts Symphoniques, which observes its tenth anniversary this year. Desiré Defauw again is artistic director in addition to his post as conductor of the Chicago Symphony. Bruno Walter, Emil Cooper and Vladimir Golschmann will be guest conductors. Walter appears at the opening concert on Oct. 26. Cooper will conduct on Nov. 23, March 7 and April 4. Golschmann is to occupy the podium on Dec. 14. Other concerts are scheduled for Nov. 9, Feb. 22 and March 21. Soloists include Artur Rubinstein, pianist, Nov 23; Yehudi Menuhin, violinist, Feb. 22; Gregor Piatigorsky, cellist, Nov. 9; Ross Pratt, pianist, March 7; and Robert Casadesus, pianist, April 4. Concerts will be given in the Plateau Auditorium. Pierre Beique is again managing director.

San Carlo Opera Company Giving New York Season

Fortune Gallo's San Carlo Opera Company opens a two-weeks' engagement at the Broadway Theatre, New York, on Oct. 7. The ensemble of 125 musicians, singers and dancers will participate in Carmen, Traviata, Il Trovatore, Boheme, Rigoletto, Aida, Cavalleria Rusticana, Pagliacci, Lohengrin, Martha, Faust, Barber of Seville, Tosca and La Forza del Destino. The New York engagement opens the 33d annual tour of the company in this country and Canada.

Einstein Congratulates Szigeti

Dr. Albert Einstein, whose hobby is violin playing, has sent Joseph Szigeti the following letter of congratulation on the latter's edition of Tartini's D Minor Concerto:

"My hearty thanks for sending me the concerto (Tartini), which you played so unsurpassably. I hope it will give me fresh courage to belabor my fiddle with my old fingers; the fiddle, incidentally, doesn't deserve much better."

Bernice Frost's Piano Educators' Forum and T. Robin MacLachlan's reviews of early piano teaching material, monthly features in the Musical Courier, will appear in the issue of Oct. 20. Thereafter, these departments will be published in the first issue, on the fifth day, of every month.

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El Paso Series Ends With Opera

EL PASO, TEX.—The series of Pan-American Starlit Symphonies in the Stadium of the Austin High School under the auspices of the El Paso Summer Concerts, Inc., E. H. Todd, president, came to a close with a performance of the opera, Martha.

The series consisted of ten concerts presenting the Summer Symphony Orchestra under the direction of Carlo Peroni. The guest artists included Mobley Lushanya, Robert Weede, Braggiotti and Shaw, Lucille Meusel and Tandy MacKenzie.

This was the first year for out-of-door concerts here, and, all things considered, it was an excellent beginning Artistically, it was as fine a series as any stadium could boast. Maestro Peroni showed much skill in program building and training of the orchestra. Transportation facilities were no doubt the main cause of a none too large attendance at some of the concerts.

The series closed brilliantly when Martha was given in concert form, sung by a local chorus and soloists, with Lucille Meusel and Tandy MacKenzie singing the leads. Jessie Mae Estes of Adrian, Mo., a visitor in El Paso, sang the mezzo role of Nancy creditably. Bill Saffold, local baritone, portrayed Plunkett with assurance, Bernard Purdey, another young local singer, did Sir Tristram ably.

The chorus of young singers, trained by Maestro Peroni, this summer, sang with fine style and verve. The board of directors are so well pleased with the first season that they are making plans for the next one, giving themselves more time to plan the events than they had this year.

MRS. HALLETT JOHNSON

Martinu Memorial to Lidice for All-Czech Concert

In collaboration with the American Friends of Czecho-Slovakia, the New York Philharmonic Orchestra on Oct. 28 and 29 will observe the 25th anniversary of the founding of the Czecho-Slovak Republic. Jarmila Novotna, Metropolitan Opera soprano, and Rudolf Firkusny, pianist, Czech artists, will be soloists. Miss Novotna will sing an aria from Rusalka and Songs My Mother Taught Me, by Dvorak. Mr. Firkusny will play the same composer's G Minor Concerto, this being the first time the Philharmonic has offered it. Martinu's Memorial to Lidice will have its world premiere and the Philharmonic will give its first offering of George Szell's arrangement for orchestra of Smetana's From My Life. The latter composer's Blanik will conclude the program.

William Kroll Joins Mannes School Faculty

William Kroll, violinist, leader of the Kroll Sextet and the Coolidge String Quartet, has joined the faculty of the Mannes Music School and will conduct a class in chamber music based primarily on quartet training but including also other instrumental combinations.

The school's opera department again will have Carl Bamberger as musical director; Ralph Herbert stage director; and Frederic Waldman, coach and accompanist. Four scholarships, one each for soprano, alto, tenor and bass, are open in competitive audition but not for students of the school. The department, virtually a complete school of opera, includes training not only in roles, but also in acting and stage deportment. Each year students present complete operas and operatic excerpts.

Musical Tea at Haubiel Studios

Charles Haubiel, American pianist-composer, gave a musical tea on Sept. 25 at his New York studios honoring Goeta Ljungberg, former Metropolitan soprano, and pupils from her Detroit studios who came to New York for the Metropolitan Opera Auditions of the Air. A program of operatic arias was presented by Phyllis Colter, Katherine Tolle, Vicki Adams, Larraine Pridham, Betty Ann Busch and Virginia Kwapisz. Miss Colter, contralto, and Miss Tolle, soprano, were selected in the auditions for competition this winter in the broadcasts.

Jonathan Bowers, Florida pianist, pupil of Moriz and Hedwig Rosenthal, who makes his Town Hall debut next month, played the Chopin B Flat Minor Scherzo. Julius Schulman, violinist, pupil of Louis Persinger and member of the Philadelphia Orchestra, gave a reading of Mr. Haubiel's Gothic Variations, with the composer at the piano. Mr. Schulman makes his Town Hall debut in December.

Harry Kaufman in New York

Harry Kaufman, pianist and teacher, is now on tour with William Primrose, violist. While in New York, from Sept. 20 to Jan. 5, Mr. Kaufman will teach, coach, and appear as assisting artist. For 17 years he was a member of the faculty at the Curtis Institute, where he taught piano and coached chamber music. For the past two years he has been on the Pacific Coast, engaged in teaching, and appearing in concerts with Irene Manning, Francia White, Dusolina Giannini, Mr. Primrose and others.

Joint Birthday Party Given for Willeke and Kapell

Two birthdays celebrated at the home of Olga Samaroff Stokowski on Sept. 20 were those of Willem Willeke and William Kapell. The former is an old friend of Mme. Stokowski; the latter her pupil and protégé. Mr. Kapell, New York-born pianist, now 21 years old, will appear with the New York Philharmonic-Symphony in March and with the Philadelphia Orchestra in January. He has been re-engaged for appearances with the St. Louis Symphony on Nov. 27 and 28.

STELL ANDERSEN TURNS VICTORY GARDENER

at North Bennington, Vt., where the American pianist put her hobby to good use this summer in the war effort by raising carrots, tomatoes and even onions.

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TWENTY YEARS OF AMERICAN COMPOSERS

By FRIEDE F. ROTHE

Part VIII

AARON COPLAND, who because of the scope of his work may actually be considered as belonging to the third group, has established himself so firmly among the more important contemporary composers that, if one is asked to name five of them in a hurry, others may be left out, but Copland is unfailingly included. There is, perhaps, a good reason for this state of things, yet the over-estimation as well as the misconception which often prevails in regard to his music can also easily be understood.

Copland is now forty, and his El Salon Mexico (1936) is said to mark a new departure in his development. It is, however, only a new departure in one sense: the direction toward a more popular, simple and straightforward music. Whatever consequence the score has, does not derive from the utilization of popular tunes, but from the verve and vitality of its instrumentation and harmonic life, imbuing it with a piquancy and *élan* which is Copland's real strength and individual contribution.

Works like the First Symphony (1925), A Dance Symphony (1925), Music for the Theatre (1925), Concerto for Piano and Orchestra (1926), Symphonic Ode (1929), Piano Variations (1930), Short Symphony (1933), Statements for Orchestra (1935), and the ballets Hear Ye, Hear Ye! (1934), Billy the Kid (1940) and Rodeo (1942), with their fluidity, rhythmic brilliance and invention, deftness of construction and frequent individuality of conception, are further examples of Copland's versatility and the bulk of his productions.

If Ruth Crawford had composed nothing else than the Andante from her String Quartet (1931), she would deserve to take her important and appointed place in American music. Its wondrous mood—beginning, progressing and rising to an intensity of expression in one of the most long-breathed developments in modern music—places it in a niche of its own as an accomplishment in contemporary music as well as an achievement for its composer.

Baltimore to Bali

Returned to the United States after a prolonged pre-war sojourn on the Isle of Bali, where he made a study of native music, Colin McPhee, born in Canada, but for long resident in this country—he studied in Baltimore, New York and Paris—had begun his creative work some years previously. Among the scores heard in modern music concerts in New York before his hegira to the South Seas were two interesting ones, a Concerto for Piano and Orchestra (1923) and a Sea Shanty Suite (1929), for baritone, men's chorus, two pianos and timpani, whose promise has not been wholly fulfilled up to this date.

McPhee also wrote scores for the cinema in its more artistic phases, among which was descriptive music for the striking documentary films, H_2O and Mechanical Principles (1931).

Otto Luening has many redeeming qualities of an imaginative musical approach, skillful workmanship and a delicate, sensitive elegance to distinguish him from others. Nevertheless, those works of his large output which are known, prompt the feeling that though his talent is considerable, it is also slight. The Four Songs (1937), settings of Whitman, are short, compact and engaging. The little and wistfully simple Sonata for Flute and Harpsichord (1939) is also an example of his dissonant, personal and uneventful style. The Fantasie Brevis for clarinet and piano (1936) and the Two Symphonic Interludes (1936), point here and there to his particular gifts.

The "Thirtyish" Generation

Four men, all thirty-five and each different from the other, are Paul Creston, Ross Lee Finney, Hunter Johnson and Normand Lockwood.

Paul Creston, who has notable sensitivity and feeling, sometimes tends dangerously to be derivative. In the Two Choric Dances for Orchestra (1937), the nostalgic and personal expression is at times diffused by the too apparent mixture of styles and idioms recalling in turn Hindemith, Sibelius and Stravinsky. Compositions of real solidity and mood such as the Partita for Orchestra (1937) and Suite for Saxophone and Piano (1935), all bear witness to a gift of fluent and spontaneous sort, despite the reservations one might make in the former respect. Creston's first symphony recently won the New York critics' award.

Ross Lee Finney has given notice of admirable musicianship and solidity of structure, if not yet of a completely integrated style, with works like the Piano Sonata (1933), the Violin and Piano Sonata (1934) and the String Quartet (1935).

Hunter Johnson has progressed steadily from the Piano Sonata (1934), which first revealed the breadth of his expression, to the Andante for Flute and Strings (1937) and the Serenade for Flute and Clarinet (1937), which bears testimony of a definite musical character and personality.

Normand Lockwood, in works like A Year's Chronicle for orchestra (1935), and Kyrie for Orchestra (1936), as well as in his writing for chorus, often achieves imaginative design and sonorities with simple means and interesting treatment. Six string quartets, which have not yet been heard, may establish more definitely the extent of his individual talent.

Younger Creative Figures

Of Elliott Carter, Israel Citkowitz, Paul Nordoff and Spencer Norton, all at the beginning of their thirties in the fourth group, each is a distinctive personality.

Carter, who has written most of his music in the past few years, has yet to be known in his full stature. But a lovely a cappella piece, Heart Not So Heavy As Mine, has not only individual contour but deep feeling and an effortless realization. The ballet Pocahontas (1938) continues the directness and sincerity of his musical approach.

Citkowitz has given evidence of being a gifted and thoughtful composer. His beautifully fervent and sustained Andante Tranquillo for String Quartet (1932), and the Five Songs set to Joyce (1930), reveal a musicality of a high order. Inclined to be retiring, Citkowitz ought, therefore, to be given every encouragement.

Paul Nordoff possesses a facile technique and an easy sensibility which has so far brought forth engaging but not very important works. The Concerto for Two Pianos and Orchestra (1938) inclined towards a precious French mannerism, The Prelude and Three Small Fugues for chamber orchestra (1936), and the Piano Quintet (1936) all show fine workmanship, if not great adventure. He has also written original songs.

Spencer Norton, situated far away from publicity in Oklahoma, has an independent mind and an experimental bent. Working on the further possibilities of new scales and harmonic combinations, he has composed an excellent Dance Suite for orchestra (1939), where his findings are only partially utilized. The vigor and invention of its rhythmic life promise unusual things of this as yet little-known composer.

(To Be Concluded.)

WILHELMENE BIXLER GREENE, new president of Iota Provice of Sigma Alpha Iota, will supervise activities of the music fraternity in the Carolinas, Virginias, Florida, Alabama, Mississippi, Louisiana, Arkansas, Tennessee, Kentucky and her own Georgia. An organist and pianist, Mrs. Green is now active in the former capacity in an Atlanta church. She has been heard in solo recitals, with orchestras and ensembles and as accompanist for concert artists, and has been a member of the faculty at Florida State College for Women.

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TRADITIONS OF MARIA GAY CARRIED ON BY ZENATELLO

In the Paris of the late 1890's, early 1900's, a group of young Spanish artists and musicians played, painted, sang and led the sort of life that all talented and ambitious young people seem to lead in Paris. Their names, Picasso, Zuloaga, Casals, Sorolla, Rusignol, Sert, Maria Gay, meant nothing then.

On evenings when they counted their pennies, and wondered where the next meal was coming from, they resorted to all kinds of stratagems to stretch and increase the pennies—as on that Christmas Eve, when Maria Gay dressed the group like a band of gypsies, with herself as the singer and dancer, and they roamed the town, picking up stray francs until they had enough for a Christmas meal. And then the proprietor of the restaurant where they went to celebrate offered them food and drink gratis if they would entertain the patrons!

After Maria Gay became one of the most famous of Carmens, and had sung at La Scala and the Metropolitan, she liked to remember those days and what fun they had been. In her later guidance of young singers, she never lost the human, gay touch which made lasting friends of her pupils and protégés.

Now, after her recent untimely death, her husband, Giovanni Zenatello and her daughter Nina hope to continue Maria Gay's traditions. Nina, who does not sing, although her father insists that she has a nice voice "for the salon, you understand," was her mother's secretary for some years, and understands thoroughly the work her mother had been doing.

"I know music, although I do not sing myself," she says, "and I understand singers. I believe I can be useful to them as a personal representative, and thus follow in my mother's footsteps."

She and her father will continue to represent such artists as Licia Albanese, Stella Roman, Francesco Valentino, Stella Andreva, Nino Martini, Armand Tokatyan, Bruno Landi, Hilde Reggiani and Sidney Rayner.

Coached Many Stars

Giovanni Zenatello plans to go on with his teaching and coaching. Last year he prepared Licia Albanese in her remarkable interpretation of Violetta in La Traviata. He also coaches Marita Farell, and is enthusiastic about a young 17-year-old Porto Rican coloratura, Rina de Toledo. He declares that she resembles Lily Pons to an astonishing degree. It will be remembered that the Zenatellos originally introduced Lily Pons in this country. Another of Sr. Zenatello's pupils is Jeanne Love, dramatic soprano, winner of the Australian Melba Scholarship, for whom he predicts a fine career.

Although Nina Zenatello has just become an American citizen, "the most wonderful thing that could happen to me," and her father will shortly receive his final papers, they both wonder what has happened to their lovely villa in Verona.

"Probably some Nazi has it," Nina says in disgust, "and when the Allies arrive, will burn it!" She and her father like to recall the gigantic operatic spectacles produced by the Zenatellos in the open air theatre of Verona, which were later copied all over Europe.

However, the Zenatellos have no intention of ever returning to Europe to live. This is their country and their home, and here they intend to carry on in the way Maria Gay would have wished. V. L.

GIOVANNI ZENATELLO

Buffalo Concert Series Announced

BUFFALO, N. Y.—The Zorah B. Berry Concert Course opens on Oct. 12 with Nathan Milstein, violinist. Other attractions are: Helen Traubel, Oct. 26; Claudio Arrau, Nov. 9; John Charles Thomas, Nov. 23; Boston Symphony, Dec. 7; Yehudi Menuhin, Jan. 11; Lauritz Melchior and Astrid Varnay, Jan. 25; Vronsky and Babin, March 14; Draper and Adler, Oct. 6; Gen. Platoff Don Cossacks, Dec. 11; First Piano Quartet, Dec. 28; Pittsburgh Symphony Orchestra, Feb. 8, and Original Don Cossacks, Feb. 14.

Plans are under way for the three-day observance next year of the 25th anniversary of Buffalo Chapter, American Guild of Organists.

Harris Will Aids Musicians

Victor Harris, composer-conductor, left $25,000 to the Musicians Foundation, Inc., it was revealed in his will filed Sept. 29. He died on Feb. 15.

Philharmonic Opens Petrillo Concerts in Poughkeepsie

POUGHKEEPSIE, N. Y.—The first of the free concerts by the New York Philharmonic, in accordance with James C. Petrillo's American Federation of Musicians' plan, was given in the local high school auditorium on Sept. 23. This city was selected in honor of President Roosevelt, whose home is nearby, and who suggested the plan to Petrillo last December.

Howard Barlow conducted Schubert's Unfinished Symphony and Wagnerian excerpts for the audience of 1,500, which was augmented by listeners on the lawns and in the lobby. An amplifying system brought the music to them. The orchestra numbered 105 musicians, all of whom will be paid from the $500,000 fund established by the AFM for salaries and traveling expenses for the musicians.

Harry Suber, treasurer of Local 802, of New York, to which the Philharmonic members belong, was in charge of arrangements, together with Mayor William H. Schrauth and Frank M. Doran, president of the Common Council. Another program is planned shortly for Rutgers University, New Brunswick, N. J.

Joins Pro-Arte Quartet

Albert Rahier has become second violinist of the Pro-Arte String Quartet, succeding Laurent Halleux.

Two Notable Events

Boris Levenson, composer, writes: "In January I shall celebrate my 20th anniversary as a member of ASCAP and as a subscriber to the Musical Courier."

BUY WAR BONDS AND STAMPS

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Oct. 7. New York Philharmonic-Symphony, opening concert, Artur Rodzinski conducting, CH, E.
Oct. 8. New York Philharmonic-Symphony, Rodzinski conducting, CH, A.
Oct. 10. New York Philharmonic-Symphony, Rodzinski conducting, CH, A.
Oct. 10. Eleanor de Grasse, soprano, TiH, E.
Oct. 10. Frieda Hempel, soprano, TH, A.
Oct. 10. Harry Grant, tenor, TH, E.
Oct. 11. Juanita Carter, soprano, TH, E.
Oct. 12. Philadelphia Orchestra, Eugene Ormandy conducting, CH, E.
Oct. 12, Margaret Keiser, soprano, TH, E.
Oct. 12. Marcel Hubert, cellist, Washington Irving High School, E.
Oct. 12. Ralph Kirkpatrick, harpsichordist, TiH, E.
Oct. 13. Flora Mora, pianist, TH, E.
Oct. 14. New York Philharmonic-Symphony, Rodzinski conducting, Tossy Spivakovsky, violin soloist, CH, E.
Oct. 15. New York Philharmonic-Symphony, same as program of previous day, CH, A.
Oct. 15. Cyrena Van Gordon, contralto, TH, E.
Oct. 16. Bronislaw Huberman, violinist, CH, E.
Oct. 17. New York Philharmonic-Symphony, Rodzinski conducting, Tossy Spivakovsky, soloist, CH, A.
Oct. 17. Maurice Eisenberg, cellist, 5:30, TH.
Oct. 17. Ruth Kisch Arndt, contralto, TH, E.
Oct. 18. Catherine Reiner, soprano, TH, E.
Oct. 19. Carmela Ippolito, violinist, TH, E.
Oct. 20. Eugene Onegin, opera by Tchaikovsky, CH, E.
Oct. 20. Mieczyslaw Horszowski, pianist, TH, E.
Oct. 21. New York Philharmonic-Symphony, Rodzinski conducting, Zino Francescatti, violinist, soloist, CH, E.
Oct. 22. New York Philharmonic-Symphony, same program as previous day, CH, A.
Oct. 22. Miriam Solovieff, violinist, TH, E.

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TEACHERS MAP WARTIME GAINS IN MUSIC

(*Continued from page 3*)

library of "add-a-part" records for loan and a catalogue of persons who wish to take part in ensemble performances, thus acting as a clearing house to bring such players together.

Instrumental Study Forum

Registration of members in the Institute and the Teachers Guild was held daily. The first morning was partly devoted to a session on Instrumental Study, with Ralph Wolfe as chairman. Four speakers were heard in discussions of the proper type of music to be given preliminary to formal training in this field — Elizabeth Gest, Hilda Schuster, Raymond Burrows and Katherine Marsh. They were in substantial agreement that formal music study had best be deferred until after the age of eight, except in special cases, but that some preparation was highly desirable. Children should, they asserted, be encouraged to express themselves through song and dance with other children, and in this way to make music a part of their daily lives.

The Value of String Playing was considered, later in this session, by five distinguished performers, including Louis Persinger, Sascha Culbertson, Samuel Gardner, Willem Durieux and Raoul Vidas. Those who spoke were explicit in stating the benefits that may be gained by such study.

Gains in Musicianship

On Friday afternoon a session on Musicianship was presided over in genial fashion by Dr. Felix Guenther, at which the speakers included Stanley Chapple, Lucia Dunham, Howard Murphy and Paul Boepple. Mr. Chapple, conductor and member of the Peabody Conservatory faculty, Baltimore, spoke particularly on means of bringing out musicianship in children. Miss Dunham read a paper on Artistry in Song Teaching, stressing the importance of musicianship in relation to the voice. Dr. Murphy of Teachers' College, gave a witty "diet for musicianship," consisting of concrete rules for its achievement. Mr. Boepple in particular noted the need for rhythmic expression in the education of the young musician.

Modern Composers' Program

At five o'clock on the opening day, a program devoted to Modern Composers was presided over by Marion Bauer, noted composer and faculty member of New York University. Several changes in this program brought a somewhat different series from that originally planned by the committee, but interesting works were performed, in many cases by the composers themselves. Hans Barth, Charles Haubiel and Irving Mopper played short modern piano works of their own. Isabel Schapp, with Beatrice Chernov at the piano, sang songs by Cyr de Brant. Samuel Gardner, violinist, and his wife, Henrietta Gardner, pianist, played some of Mr. Gardner's compositions. Leander dell'Anno performed piano numbers by Rudolph Gruen. Cecile Jacobsen, with Ralph A. Harris at the piano, was heard in songs by Augusta Tollefsen. Songs by Jacques Wolfe were also sung by Anne Judson, contralto, with the composer accompanying. Included in this session, though not in complete harmony with the modern purpose of the concert, were some old-time works played charmingly by Irmgard Lehrer, recorder and the Brooklyn Chamber Music Society.

Morris Speaks at General Meeting

A general meeting with addresses and music which had the purpose of introducing persons in other fields, was held on Friday evening. Miles Kastendieck, music critic of the Brooklyn Eagle, presided. The speakers included the Hon. Newbold Morris, President of the New York City Council, who discussed the need for liberal arts during and after the war, placing particular stress on the necessity for opening opportunities for all to enjoy music. Angelo Patri, noted writer on child education, gave specific examples of the value of music in youth training, in an able and sympathetic talk.

The Brooklyn Oratorio Society, Carl Bamberger, conductor, sang excerpts from Haydn's The Creation with fine tone quality. Ray Lev, pianist, was heard in three Bach Chorales and Chopin pieces, played with verve and brilliance. The Brooklyn Morning Choral, Herbert Stavely Sammond, conductor, sang other selections in finished style.

Music in Home and School

Saturday morning was devoted to Music at Home and in School, with Amelia Gray Clarke, conductor of the Chaminade Club, and first vice-president of the Brooklyn Teachers Guild, presiding. The first part of the program considered the role of the parent in promoting music development of the young, the speakers being Bernice Frost, well-known educator and associate editor of the Musical Courier, and Elizabeth Robertson. Both gave useful suggestions for increasing the efficacy of the parent's role in the children's study program.

The second part of the morning session was called Music in the Public School, and brought forth provocative proposals from Dean Dixon, Negro composer and conductor, and by Maurice Lieberman. Dixon saw the present setup of public school music education filled with problems. He asserted that educators did not use enough of the right material, in order to make such training vital and interesting, and to create an effective counter-propaganda against the attractions of popular swing music. Mr. Lieberman described the unfortunate effects which he encountered in his college teaching as a result of weak or colorless preparatory work.

Function of the Library

Saturday afternoon was devoted to a series of three talks given, under the chairmanship of Julius Bloom, by David Le Vita, of the Brooklyn Museum staff, on the Function of the Museum in the Music of the Community; Gladys Graves, director of the Music Library at Brooklyn Public Library, central division, who spoke of the duties of the music library in the same connection; and by Carl Tollefsen, who discussed The Inkpath of the Great, a fascinating résumé of his priceless autograph collection.

Later on Saturday afternoon, Lillian Reznikoff Wolfe presided over a session called Viewpoints on Piano Pedagogy, a program originally designed to represent all the leading schools of pedagogy for the keyboard, but somewhat pared down by the absence of several speakers. Augusta Cottlow represented the teaching of Busoni, Angela Weschler that of Robert, Emma Boynet the teachings of Isidor Philipp, and Richard McClanahan, the school of Matthay. Each was invited to state the leading tenets of his master's piano teaching, but controversial aspects were ruled out.

Accompanying the sessions was an interesting series of displays in which a number of leading publishers participated. Among these were the following:

American Book Company, Associated Music Publishers, Bost Educational Records, Composers Press, Elkan-Vogel, Carl Fischer, Inc., J. Fischer & Bro., Harold Flammer, Ginn & Co., Edward B. Marks Co., Mercury Music Co., Music Publishers Holding Corp., the Musical Courier, Prentice-Hall, Inc., Theodore Presser, G. Ricordi & Co., G. Schirmer, Inc., and Clayton F. Summy.

Purposes of Guild

The Brooklyn Music Teachers Guild has among its purposes "to promote the interests of teachers, further the cause of music, raise the standard of music teaching, promote a spirit of cooperation and fellowship among teachers; to work toward crediting of outside music study in public schools; to act as a clearing house for advice to parents and pupils; to further the recognition of music as a factor in morale; to stimlate concert-going and presentation of fine concerts by children, and to give opportunities for gifted young people to be heard."

Officers of the Brooklyn Music Teachers Guild are:

Carl H. Tollefsen, president; Amelia Gray Clarke, first vice-president; Esther A. Crawford, second vice-president; Anna E. Shoremount, recording secretary; Charlotte Heller, corresponding secretary; and Aagot Tharaldsen, treasurer. Committee chairmen are: Lillian Reznikoff Wolfe, Program; Anita Palmer, Membership and Credentials; Rose Clon, Education; Sophie M. Brof, Children's Programs; Anna F. Adelson and May L. Etts, Publicity; Edith Otis, War Participation; and Mr. Tharaldsen, Ways and Means.

The convention attained such success that it will undoubtedly inspire a larger teaching program among Guild members.

A. D. N.

DR. FREDERICK DVONCH
conducted the Sinfonietta over Station WOR, Mutual Broadcasting System, on Sept. 7 and 14. He also led two performances of the Chautauqua Symphony at Chautauqua, N. Y., on Aug. 11 and 18.

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IN SCHOOL AND COLLEGE

Bob Jones College to Stage Musical Events

CLEVELAND, TENN.—Two operas, two oratorios, three stage productions and numerous recitals make up the artistic calendar at Bob Jones College this season. Steven Kennedy, baritone, started the program on its way with a recital Sept. 21.

A pre-Christmas Festival of four events opens Dec. 9 with the oratorio society and orchestra participating in Handel's Messiah. Soloists include Natalie Bodanya, Elizabeth Wysor, Frederick Jagel and Richard Bonelli. Dec. 10 Jeanne Welty, actress, will present an original costumed play. The following evening Aida will be staged, the principal roles being sung by Mobley Lushanya, Miss Bodanya, Miss Wysor, Mr. Jagel, Mr. Bonelli and Robert Tower.

Martha Lipton, American contralto, gives a recital Jan. 22; Braggiotti and Shaw, duo-pianists, appear Feb. 1; and Felix Salmond, cellist, is to be heard March 11. Lorenzo Alvary and Marita Farell participate in a joint program Nov. 13.

The Barber of Seville will be staged on March 31, and April 1 Mendelssohn's St. Paul is to be heard. Other events are productions by the Classic Players, the student company, of As You Like It, on Oct. 25 and 26; Henry IV, on March 16 and 17; and King Lear, April 1, on the same program with the oratorio.

Peabody 76th Season Marked by Enrollment Increase

BALTIMORE, MD.—The 76th season of the Peabody Conservatory of Music opened on Oct. 1 with a "surprising large registration," according to Virginia Carty, dean. Virginia Blackhead, superintendent of the preparatory department, reported the largest enrollment in a number of years. Miss Blackhead said it was necessary to start auditions two weeks in advance of the usual time in order to meet the enrollment demand.

New faculty members this season include Ifor Jones, in charge of choral and orchestral conducting classes; Sylvan Levin, conducting opera performances; Leah Thorpe, director of the school music department; Renee Longy Miquelle, solfeggio; Joseph Pizzo, harp; Gerhard Warms, trombone; Sune Johnson, horn, and Clarence Totten, double bass.

Bruno Labate has been secured as teacher of oboe and woodwind ensemble. He has been engaged as first oboist of the Baltimore Symphony by Reginald Stewart, conductor. Mr. Labate was for many years oboist of the New York Philharmonic, having been engaged by Toscanini when he was conductor. N. L.

Helen Norfleet School Opens in New Building

Helen Norfleet, pianist of the Norfleet Trio, announces the opening of the Helen Norfleet School in its new location at 15 East 79th Street, New York, on Oct. 6. The new residence is the former six story Thomas Newbold mansion, and includes a great music room seating 150. Frequent musicales and other programs are given at the school throughout the season.

The school is unique in its plan, having been established especially for students of music and the other arts who wish to live in a stimulating artistic environment while studying with prominent teachers of New York. In addition to their special studies, Miss Norfleet's students follow up-to-the-minute cultural courses planned especially for them by Columbia University professors and attend the best attractions of the New York season.

The Norfleet Trio Camp at Peterborough, N. H., has just completed the most successful season of its history, wth a 50 per cent increase in its enrollment. The Sunday afternoon concerts by the Trio were continued for the 14th season and drew many distinguished guests. Among the visitors were Reginald Stewart, conductor of the Baltimore Symphony Orchestra, Charles Wakefield Cadman and Charles Haubiel. Josephine Durrell, violist, of Boston, and Prince Toumanoff, violinist, assisted the Trio in the Franck Quintet at the final concert.

Academy of Vocal Arts Inaugurates Fall Term

PHILADELPHIA.—The Academy of Vocal Arts opened the fall term on Sept. 13 with instruction to continue until July 28. Vernon Hammond again is director. The school limits admission to talented students planning to make singing their career. Both full and partial scholarships are available but entrance must be made by competitive auditions. These are held in September, February and June. In addition to vocal lessons and coaching, instruction is provided in musical analysis, oratorio repertoire, operatic acting, solfeggio and similar courses. An operatic workshop also is conducted

Last season students appeared in more than 200 recitals and as soloists with opera companies, orchestras and choral societies. More than 100 performances were given in camps, USO centres and other places for service men.

Westchester Conservatory Opens Under Sheyne

WHITE PLAINS, N. Y.—The Westchester Conservatory of Music opened its 15th season with a new director, Mikhail Sheyne, concert pianist and teacher. Courses are offered in voice, instruments, ensemble, theory and composition. On the Advisory Board are Leon Barzin, conductor; John W. Haussermann, Jr., American composer; Hugh Ross, conductor of the Schola Cantorum, and Dean Oscar Wagner of the Juilliard Graduate School.

ANDOR FOLDES IN CHENEY, WASH., where he conducted a master piano class at Eastern Washington College. Left to right, are Edith Strange, his personal representative in the Northwest; Mrs. Foldes, and Mrs. Ralph E. Tieje, wife of the college president. In the last three months Mr. Foldes appeared in 43 concerts, including two recitals and 10 appearances with the Roth String Quartet at Brigham Young University; 5 concerts in Salt Lake City, a lecture-recital series; and at Utah State Agricultural College, Logan, Utah.

I See That

The Mascagni Opera Guild, Josephine La Puma, artistic director, opened its third season with performances of L'Elisir d'Amore and Pagliacci. Lee Shaenen, 18, conducted the Leoncavallo work.

•

Luise Mayhew, pianist, was heard in a group of early classical numbers in a recent recital at the La Forge-Berúmen Studios, New York.

•

Albert Spalding opens his tour on Oct. 8 in Wellesley, Mass. Continuing westward to Minnesota and North Dakota, he will be heard with nine orchestras.

•

The Gen. Platoff Don Cossacks, heard on Sept. 26 on the Coca-Cola Radio Hour, open a tour this month which takes them to Delaware, Ohio, Kentucky, Tennessee, Kansas, Missouri, Colorado, Arkansas, Texas and Arizona.

•

Richard Crooks opened the season on Sept. 11 at Purdue University, with William Primrose, violist. Both artists were heard Sept. 16 at Halifax, N. S.

•

Bruna Castagna is touring Canada this month with recitals in Halifax and Sydney, N. S.; Sackville, N. B.; and Rimouski and Chicoutimi, Que. On Sept. 21 she sang Carmen in Dayton and Sept. 27 Amneris in Aida at Detroit.

•

Mildred Dilling, harpist, is soloist on Oct. 27 with the Wheeling, W. Va., Symphony.

•

Zinka Milanov made her Canadian debut and her bow in Montreal last month. She sings with the San Francisco Opera in that city and Los Angeles this month appearing in La Forza del Destino and Don Giovanni.

•

Marita Farell returns to New York this month after appearing in The Rose Masque in San Francisco and Los Angeles.

•

Returned from his South American tour, Rudolf Firkusny, Czech pianist, is soloist on Oct. 28 and 29 with the New York Philharmonic under Rodzinski, when he introduces to New York the Dvorak concerto on an all-Czech program. Firkusny appeared on Sept. 21 at the New York Stage Door Canteen. His tour, which also takes him to Canada, includes a January appearance with the Minneapolis Orchestra under Mitropoulos.

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at Camden, Me., where students of the noted teacher gather each summer for study and recreation. Front row, seated, left to right: Carol Cheeseman, Dulcia Dimmette, Ellen Brown, Mr. and Mrs. Salzedo, Eleanor Mellinger, Elizabeth Pearson. Second row, kneeling: Jane Osterland, Mimi Allen, Janet Putnam, Jill Bailiff, Ruth Moore, Beverly Glickman. Third row: Libby Jones, Joan Ashley, Ann Nisbet, Lillian Phillips, Grace Lenfest, Betty Mink. Fourth row: Alice Meyers, Emily Richardson, Ruth Dean, Shirley Miller. Top row: Marjorie Gibson, Ruth Blane, Norine Beckwith, Deanne Muenzer. Rebecca Green, also a student, was unable to be present when the picture was taken.

In the Studios

Jacques Stueckgold

Opera and concert engagements are being fulfilled by artist-pupils of Prof. Jacques Stueckgold. Mario Berini, tenor, now in New York with the San Carlo Opera, was heard with the company in Boston and Pittsburgh and in eight performances in Chicago on the Theatre on the Air. He appeared with the New York Philharmonic, under Robert Stolz; was soloist in a Wagner performance and in recital in Boston; for two weeks was soloist at Radio City Music Hall; and was engaged in Chicago to sing on a commercial radio program weekly and on an NBC network program each week. He will also appear in Boheme, Manon and Traviata in Mexico City.

Desi Halban, soprano, sang in four performances of Bach's St. Matthew Passion in Montreal under Wilfred Pelletier and was engaged for recitals in Quebec and Palm Beach. She participated in programs in New Jersey, Philadelphia and Baltimore and was engaged for radio over NBC in Korngold compositions and over the CBC in Canada.

Lilian Anderson, soprano, has returned from a six months' USO tour. She also sang in Verdi's Requiem in New Rochelle. Marjorie Williamson, soprano, was engaged for Radio City Music Hall for six weeks. John Hendryk, tenor, sang a leading tenor role in Rosalinda with the New Opera and in several Viennese concerts in New York and two recitals in California. Henry Blanchard sang the baritone part in Ernst Bacon's opera, A Tree on the Plain, in its world premiere in New York. Nicolas Goldschmidt, baritone, was engaged for two recitals in California and to sing Czechoslovakian folk songs on the radio. Ane Eayl sang in Traviata, Rigoletto and Cavalleria Rusticana in several cities.

William S. Brady

Kathryn Meisle, contralto, formerly of the Metropolitan, opens her fall tour with a recital at the Matinee Musical, Philadelphia, on Oct. 25. Frederick Jagel, Metropolitan tenor, sang in Lo Schiavo by the Brazilian composer Gomez, on the opening night of the Rio de Janeiro season, Aug. 1. At the conclusion of his Argentine season Mr. Jagel returns to the United States to open the San Francisco and Metropolitan seasons. Edward Roecker, baritone, has completed his third season in opera in St. Louis, Dallas and Louisville. Mr. Roecker has returned to New York to prepare for his concert tour under the direction of Columbia Concerts.

These artists are from William S. Brady's studios in New York.

Elizabeth Robertson Pupils Give Peekskill Recitals

Piano pupils of Elizabeth Robertson of Peekskill, N. Y., recently gave two recitals. Participating on the first evening were Ann May Williams, Michael Leeming, Douglas Mead, Muriel Ascheim, Jean Collins, Ann Robinson, Betty Jane Bowes, Patsy Sutton, Claire Keenan, Jeremy Felt, Robert Vought, Mary Jane Stone, Shirley Ham, Dawn Chase, Joanne Pines, Carol Young, Joan Forbush, Jean Clark, Larry Haight, Mary Elizabeth Mead, Doris Westfall and Fae Smith.

On the second night the following were heard: Rhoda Ann Werner, Jean Bannister, Shirley Scott, James Brillinger, Joan Risdon, Lois Austin, Lorraine Cole, Marilyn Rapping, Robert Shaver, Richard Edwards, Nancy Forshay, Betty Lou Field, Charlotte Tishenkel, Frances Flower, Joan Betty Johnson, Nancy Adams, Frances Kessler, Lowell Rapping, Betty Jane Ellis, Laura Ehrenfreund, John Thomas and Fae Smith.

Richard McClanahan Lectures on Piano and Jazz

Richard McClanahan discussed Viewpoints on Piano Pedagogy before the symposium of the Brooklyn Music Teachers Guild on September 25. He illustrated his talk at the piano. Significant contributions of Tobias Matthay were discussed. On Oct. 26, Mr. McClanahan, speaking on the Enjoyment of Music Series of the Maplewood, N. J. Adult Education School, will talk on Musical Aspects of Jazz with his pupil Teddy Wilson giving the piano illustrations. Among players of jazz who have studied with Mr. McClanahan are Al Lerner, Milton Raskin, James Sherman, Mel Powell, Robert Kitsis, Lester Karr and Harry Gibson.

New York Singing Teachers Start Opera Class Term

The first term of the opera classes, directed by Desire Defrere, conducted by the New York Singing Teachers Association started Sept. 28 when auditions were held at the Salle des Artistes. Class work was inaugurated on Oct. 2. Scenes to be studied include excerpts from Traviata, Faust, Don Pasquale, Aida, Cavalleria Rusticana and Boheme. Two classes will be held weekly for at least 30 hours. Performances are planned for December.

Herta Gruen-Shilton Studios Open

Herta Gruen-Shilton, accompanist, coach and pianist, has opened new studios in New York Mme. Gruen-Shilton, as in past seasons, will prepare singers for Town Hall recitals and coach operatic repertoire. She plans a concert in November, when she will present several of her outstanding piano pupils, including 8-year-old Liberta Claret.

Fuchs Reopens Studios

Prof. Viktor Fuchs, teacher of voice, has returned from Summer Classes in Hollywood, and reopened his New York Studios for the season. Prof. Fuchs plans to return to the coast next season for further teaching.

William Thorner a Grandfather

Linda Thorner Lees, daughter of William Thorner, teacher of voice, became the mother of a daughter, Patricia, born on Aug. 21. She is the wife of Lt. Richard S. Lees.

San Francisco Opera Opens

San Francisco

Puccini's Girl of the Golden West is being revived by the San Francisco Opera this month, with Florence Kirk as Minnie, Frederick Jagel as Dick Johnson, and Robert Weede as Sheriff Jack Rance. The opera will be heard in Sacramento on Oct. 9 and in San Francisco on Oct. 15, 24 and Nov. 3.

Sir Thomas Beecham will conduct Carmen. In addition to Gaetano Merola, other conductors will include Pietro Cimara, Fausto Cleva, and Kurt Herbert Adler. Ten performances will be presented here between Oct. 8 and Oct. 30, in addition to a short popular series, and visits to Los Angeles, and the other events in Sacramento and Pasadena.

Mozart's Don Giovanni will be a feature of the season. No Wagnerian opera is included. The repertoire, as previously announced in the Musical Courier, lists the following additional works: Samson et Dalila, Forza del Destino, Cavalleria Rusticana, Pagliacci, Lucia, Boheme, Rigoletto, Trovatore, and Don Pasquale.

The roster of artists includes, among others, Lily Pons, Licia Albanese, Dusolina Giannini, Zinka Milanov, Florence Kirk, Kirsten Thorborg, Kurt Baum, Frederick Jagel, Raoul Jobin, Charles Kullman, Bruno Landi, Salvatore Baccaloni, Ezio Pinza and John Charles Thomas.

Annie Friedberg Concerts Announced

Concert Direction Annie Friedberg presents the Russian Trio (Nina Mesirow-Minchin, pianist; Michael Wilkomirski, violinist; and Ennie Bolognini, cellist) in Town Hall, New York, on Nov. 10.

On Nov. 15, Alfred Mirovitch, Russian pianist, gives a Schumann-Brahms program in Carnegie Hall. He appears in other cities before this New York engagement.

Margaret Walters Opens Publicity Office

Margaret Walters, formerly of the Musical Courier staff, is engaged in personal representation for artists and plans to open her own office in New York this season.

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HAND BOOK FOR MUSIC LOVER IN NEW ISSUES

THE MUSIC LOVER'S HANDBOOK, compiled by Elie Siegmeister. William Morrow and Co. $4.

Mr. Siegmeister has not hit upon anything new in the way of a "how-to-enjoy" music volume. Instead of devoting it exclusively to his own writing, he also includes articles and essays by others, composers, critics, musicologists. John Erskine had done the same thing in his own similar book. Siegmeister explains how music is created, tracing its history, biographing and evaluating the composers, and analyzing a number of their masterpieces, with themes given in musical notation. The coverage is wide, for the compiler deems that folk music, art music and jazz are closely interrelated, and all of them are treated in these pages. Readers will also find a Glossary of Swing Terms.

New Stravinsky Work For Chamber Orchestra

DANSES CONCERTANTES, by Igor Stravinsky. Associated Music Publishers, Inc., New York. Score for chamber orchestra, $7.50; for two piano, four hands (in preparation), $3.50.

This suite of five numbers was composed in honor of the Janssen Symphony Orchestra by whom it was first performed under the composer's direction on Feb. 8, 1942, in Los Angeles. The first New York hearing was given last winter at the Museum of Modern Art by an ensemble conducted by Vladimir Golschmann.

It opens with a crisply rhythmic Marche —Introduction, followed by an animated, syncopated section called Pas de Action and a Thème Varié of 4 variations, written with mastery. After a Pas de Deux of grace and virtuosity, the first theme returns in a Marche—Conclusion. It is in the composer's neo-classic manner, and is written with great simplicity and directness. Scoring is for 6 violins, 4 violas and 3 cellos, all *divisi a 2*, basses, flute, oboe, B flat clarinet, bassoon, two horns in F, trumpet in B flat, trombone, and timpani.

For Orchestra (Or Small Band with Piano)

SIX CONCERT ETUDES, by Anis Fuleihan. G. Schirmer, Inc., New York. Complete orchestra, $2.50. Same with conductor's score, $3.75; Small band with piano, $1.50.

Mr. Fuleihan, who has had a number of atmospheric tone paintings for orchestra performed in recent years, has sought to shape his six etudes "not only as studies in certain characteristic aspects of ensemble playing, but also as independent pieces, musically of interest." The titles of the etudes are: Melody for Winds, Staccato and Legato, Rhythmic Precision, Study in Percussion, Shifting Colors, and The Persistent Quaver. There is a good deal of *ostinato* writing for the various instruments. Fuleihan has displayed wit, a certain pungent quality, and commendable brevity in his score. The work might be used, apart from its educational aspects, for a mirthful "spoof" on modern music programs, satirizing the academic.

Wartime Songs From U.S.A. and the U.S.S.R.

A SOLDIER'S PRAYER, music by Richard Purvis, poem by Joyce Kilmer. For medium voice, B flat to E flat. Galaxy Music Corp., New York. 50c.

Highly impressive is this setting. The devout, fine poem by Kilmer was one of World War I's striking products. Today it is very timely. Purvis has given it a marchlike theme, with richer modulations as the song progresses, and a fervent close. This number should move almost any audience if well sung.

ODE TO A MARINE, text by Pvt. Paul Mills, U.S.M.C., setting by Josef Myrow; in arrangement for SATB by F. Campbell-Watson. M. Witmark & Sons, New York, $1 as solo, 15c. in arrangement.

Pvt. Mills was inspired to prepare this ode during service at Guadalcanal. The setting, parlando in style and including several spoken parts, never resorts to exaggerated emotion. An excellent war number for baritone. The choral adaptation, with orchestral accompaniment, includes a baritone solo.

TEN NEW SONGS THE SOVIETS SING, Am-Rus Music Corp., New York. $1.

A collection of the ten most popular current hit songs in Russia reflecting the spirit of that country. It is a fine album for home use. There are English lyrics by Harold J. Rome and simple piano accompaniments which have been transcribed by Dr. Albert Sirmay.

SHOSTAKOVICH in his Leningrad study. The composer has recently completed his Eighth Symphony.

SHOSTAKOVICH SECOND PIANO SONATA IN U. S. PREMIERE

New Piano Sonata premieres, even on the air, do not usually stop the world revolving, but when the composer is Shostakovich, that's different. The Sept. 29 world premiere (CBS) of his recently finished Sonata was a real event, especially as played by Vera Brodsky.

Of the three movements, one is energetic, one meditative, the third a set of variations. Shostakovich, in his familiar vein, uses short motifs rather than lush melodies, bold harmonic combinations of modern tang, brilliant technical patterns, and frequent touches of humor. The first movement, crisp, chatty, slyly cynical, has little sentiment, but the second bespeaks deep feeling, and the final section, based on a lively folk tune, is treated with infinite resource and contrast. CBS stole a significant march with this premiere.

The Brodsky pianism was superb, with impeccably sure fingers, wealth of tonal shading, and an interpretative grasp and breadth that showed infinite preparation and fine musical command.

B. N.

THE MARINES' HYMN; arranged and edited by Maxwell Eckstein. Carl Fischer, Inc.; 35 cents.

No need to propagandize this popular song, especially during current war days.

Choral Album for Women's Voices

SELECTED CHORUSES OF THE ALLIED NATIONS, compiled by Albert P. Stewart. J. Fischer & Bro., New York. 75 cents.

South America looms large in this collection of nine numbers, which concludes with a medley of familiar patriotic songs of the United States. Several of the numbers have appeared in other guises. An ideal collection for young as well as older groups.

For Solo Voice or SATB

I WILL LIFT UP MINE EYES, by Edward E. Bennett. Edward Schuberth & Co., Inc. 50c. Arranged also for mixed chorus, 16c.

This solo setting of Psalm 121 is a dramatic number which should provide a baritone or tenor with a worthwhile number. Hovering between major and minor modes, with a dotted eight-note figure prominent, it covers the principal phrases in the text before repeating the opening words in devotional manner, in a *pp* conclusion. The mixed voice arrangement is more than a mere harmonization, as the composer makes use of the solo accompaniment and the melody passes through the parts. Slight rhythmic changes also appear, but the anthem is no less effective than the solo.

For Organ

12 ORGAN STUDIES FOR LEFT HAND AND PEDAL, by H. William Hawke, Elkan-Vogel Co., Inc., Philadelphia. $1.25.

These etudes provide good teaching material and are excellent for practice purposes for the mature organist.

NOEL BASQUE, by Dom. P. Benoit, O.S.B. J. Fischer & Bro., New York. $1.

The manuscript has been reproduced in the composer's very clear calligraphy. Eight variations, growing in complexity and building to a full organ with a solid chord finale, provide pleasing contrasts for Christmas recital purposes.

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A devotional melody moves diatonically with contrasting episodes until it concludes on a top F above the staff. Suitable for offertory or prelude purposes and not difficult. Hammond organ registration is also provided.

MEDITATION-ELEGIE, by Stanley T. Reiff. Edward Schuberth & Co., Inc. 60c.

An expressive and moodful introduction prefaces the familiar hymn, For All Thy Saints, with strings and reeds, against a running accompaniment figure played by the flutes. Hammond organ registration also is indicated.

New Piano Albums

THEMES FROM THE GREAT SYMPHONIES, compiled by Henry Levine. Theodore Presser Co., Philadelphia. 75 cents.

Another of those popular collections of simplified movements from well-known symphonies, in this case including 6 from works of Beethoven, Dvorak's "New World," Franck's, 3 each of Haydn, Mozart, Schubert, Tchaikowsky and Brahms, and the Romanza from Schumann's Fourth. The piano versions are all accompanied by fingering, and so are useful to the student.

PIANO MUSIC OF NEW RUSSIA. Edward B. Marks Corp., New York. $1.

There are 26 pieces by Russian contemporary composers in this volume. While the greater portion of the list is devoted to Shostakovitch and Prokofieff, nine other composers are represented.

Gretchaninoff's Two Child's Piano Albums

CHILDREN'S BOOK (LIVRE D'ENFANTS) and A CHILD'S DAY (LA JOURNÉE D'UN ENFANT), issued in popular album form by Edward B. Marks Music Corp., 60c each.

These are, respectively, op. 98 and 109 of Alexandre Gretchaninoff. They have all the charm of Russian fairy tales and the droll intervals of the folk music of that land. In addition, the veteran composer writes with knowledge of the piano, and while the works have not the substantial fantasy of Schumann's, there is a deal of charm. The Children's Book is extremely simple, while the other volume is for slightly more advanced players. Fingering is indicated.

Piano Solos

LE PETIT ANE BLANC, and A GIDDY GIRL, by Jacques Ibert. Carl Fischer. 75 cents each.

Two piquant and characteristic examples from Ibert's set known as Histoires. A light, artful hand, and active imagination are required to get the best from this subtly humorous writing.

FIFTH SYMPHONY, by Tchaikowsky. Carl Fischer, Inc., New York. 75 cents.

A comprehensive keyboard picture of a great orchestral work. Only experienced pianists and superior amateurs could handle these pages adeptly.

TRIUMPHAL MARCH, by Prokofieff, from Peter and the Wolf. Carl Fischer, Inc., New York. 50 cents.

Music of medium difficulty, rewarding when done with firm rhythm and whimsical fancy.

For Two Pianos, Four Hands

THREE PIECES, by Stanley Bate. A Schott Publication. Associated Music Publishers, Inc., New York. Issued separately. Prelude, $1.50; Pastorale, $1.25, and Rondo, $2.

The young English composer shows a supple fancy and animated style in these works, which are based on oldtime forms, but include a free, though not strident use of dissonantal harmony. Bate's writing is important in its linear aspects, and the Rondo in particular is substantially built and breezily diverting. These are worthwhile novelties for duo-piano teams.

MOUNTAIN TUNE, by Wendell Keeney; arr. for two pianos by Livingston Gearhart. G. Schirmer, Inc., New York. $1.25 (solo version, 50 cents).

This homespun and likably simple tune, which suggests a dance measure, is given a natty dressing for the two instruments in Mr. Gearhart's version. His experience as a member of the team of duo-pianists, with Virginia Morley, is shown in the easy, idiomatic way in which he has fashioned his high-spirited setting, which ends with some broad and striking chromatic chords.

VALSE, from Serenade, Op. 48, by Tchaikowsky, transcribed by Ulric Cole. Galaxy Music Corp., New York. 75 cents.

A graceful waltz interestingly transcribed in a manner suitable for the amateur.

ROMANCE, in E Flat by A. Rubinstein, freely transcribed by Silvio Scionti. Theodore Presser Co., Philadelphia. 70 cents.

A not too difficult, but harmonically rich, arrangement of the popular piano solo.

For Violin and Piano

LET US HAVE MUSIC FOR VIOLIN; in two volumes; arranged and edited by George Perlman. Carl Fischer, Inc., New York. 75 cents.

Volume I has 33 famous melodies and Volume II has 34. They range from Stephen Foster to Mozart and Schubert. The arrangements are easy both for the soloist and the accompanist.

SCHERZO, by Leo Dubensky. G. Ricordi & Co., Inc., New York. 75 cents.

Dedicated to John Corigliano, this graceful work has an animated pattern of rapid passage work against a simple piano background.

For Wind Instruments

CHACONNE, Op. 62, by Auguste Durand, arr. by Laurence Taylor. Oliver Ditson Co., Theodore Presser Co., Distributors, Philadelphia. $1.

Scored for flute, oboe, B flat clarinet, bassoon or B flat bass clarinet, this melodious and suave work offers some Romantic writing and is an exercise in agility for the players.

American Music Society Opens 25th Competition

Observing its 25th anniversary competition, the Society for the Publication of American Music is interested in receiving works for piano trio (piano, violin and cello); voice with chamber ensemble not exceeding five instruments; piano quartet (piano, violin, viola and cello). Chamber music in other combinations will be considered. Songs should be settings of long poems or cycles, not single numbers.

Compositions must be by American citizens. A composer may not submit more than two works and must use the same pseudonym. All manuscripts should bear a pseudonym and have attached an envelope with the composer's name inside. The closing date is Nov. 1, 1943, and manuscripts should be sent to Mrs. Helen L. Kaufmann, secretary, 59 W. 12th St., New York 11, N. Y.

Two manuscripts will be published this year with the composer receiving 25 per cent royalty on all copies sold after distribution to subscribers.

Feist Acquires Shostakovich Song

Leo Feist, Inc., has acquired from Am-Rus Music Corp. the publication rights for the western hemisphere of Dmitri Shostakovitch's song, United Nations on the March. The words and arrangements are by Harold J. Rome. Already heard on the air, the song is used in MGM's musical, Thousands Cheer.

AM-RUS Admitted to ASCAP

AM-RUS Music Corporation, exclusive publisher and distributor of Soviet and Russian music, has been elected to the American Society of Composers, Authors and Publishers. It will make available to more than 850 radio stations, licensed by ASCAP, music of the Soviet Union.

Bate Quartet to Be Premiered

Stanley Bate's new string quartet, Op. 41, will be given its first performance by the Lener Quartet during its New York recital series. The work was written last summer in New England while the composer held a Guggenheim Fellowship.

Mary Manning Joins Boosey & Hawkes, Inc.

Mary Manning, formerly associated with the Musical Courier, has joined the professional department of Boosey & Hawkes, Inc., music publishers, at their New York office.

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BOSTON TO GIVE PREMIERES

By JULES WOLFFERS

Boston

A full schedule of concerts, several first performances, and a small but select list of soloists will mark this season's activities of the Boston Symphony Orchestra. This will be the 63rd year of the orchestra's existence and the 20th season of Serge Koussevitzky's conductorship. In addition to the four regular series of concerts in Boston, there will be series in New York, Cambridge, Providence and other cities. In December, a Middle West tour will include concerts in Cleveland, Ann Arbor, Toledo, Akron, Pittsburgh, Buffalo and Rochester.

Not the least notable of Dr. Koussevitzky's exploits has been his championing of worthwhile American music. Among the composers to be represented with new works will be William Schuman, with a Symphony for strings; Roy Harris with his Sixth Symphony; and Samuel Barber, with a Symphony written since his induction into the armed forces.

Soloists Scheduled

The announced list of soloists include pianists Rudolf Serkin, Alexander Brailowsky, Vladimir Horowitz; violinists Mischa Elman and Joseph Szigeti; cellist Gregor Piatigorsky, and Lily Pons, soprano. This will be the first appearance at these concerts of Miss Pons, who is to be heard on the same program when André Kostelanetz will be guest conductor. Brailowsky likewise will be heard for the first time with the orchestra. Mr. Elman has not appeared as Symphony soloist here since the early days of his career. A new Violin Concerto by Martinu will be his vehicle in a first local performance. The other soloists have all been heard with the orchestra within the last four seasons. In addition to this list, it is expected that several soloists will be drawn from the ranks of the Symphony.

Vladimir Golschmann and Igor Stravinsky will be guest conductors, the latter coming here from his California home to conduct his own new Ode.

Bernstein to Conduct

Youthful Leonard Bernstein, new assistant conductor of the New York Philharmonic, is to conduct his own First Symphony. Mr. Bernstein has many ties with the Boston Orchestra. He is one of Koussevitzky's few pupils and the latter has taken an active interest in his career. Last year Bernstein was assistant conductor at Tanglewood, and last summer he was one of the conductors of the Boston Symphony Chamber Series. His formal education was gained at Boston Latin School, Harvard College and the Curtis Institute.

As a sort of gentle opener of the season, Sigmund Romberg directed an orchestra of about 45 players in a light, varied and mildly pleasant program at Symphony Hall.

Currently holding the stage at the Boston Opera House is the musical comedy, One Touch of Venus. Kurt Weill is responsible for the music. It seems that composers, too, must live....

NORD CORNELL,
American baritone, is a member of the cast of Blossom Time, a revival which has been playing on Broadway. Mr. Cornell was recently chosen by the Theatre Assembly to be their Young Actor of the Theatre. He will sing for the organization's annual meeting on Oct. 15 at the Astor Hotel.

Three Conductors to Appear with Rochester Philharmonic

ROCHESTER, N. Y.—Sir Thomas Beecham, as guest conductor, directs two programs this season of the Rochester Philharmonic. Jose Iturbi, musical director, occupies the podium on seven occasions, and Guy Fraser Harrison, associate conductor, directs three concerts. Iturbi also appears as soloist. Other artists to be heard with the orchestra are Helen Traubel, soprano; John Brownlee, baritone; Argentinita and her dancers; Amparo Iturbi, pianist; Jacques Gordon, violinist; and Luigi Silva, cellist.

Arthur M. See, manager of the orchestra and Leonard Campbell, president of the Rochester Musicians Protective Association, have announced that the Rochester Philharmonic will give free concerts in Batavia, Geneva, Auburn, Dunkirk and Lockport this month. This is part of the American Federation of Musicians' plan to present major symphonic ensembles in free concerts in cities adjacent to their own locale.

The schedule of the Kilbourn Hall chamber concert series of the Eastman School of Music lists Angna Enters; the American Ballad Singers; instrumental quintet of members of the Rochester Philharmonic; Coolidge String Quartet; Marjorie Truelove MacKown, pianist, and Allison MacKown, cellist; Arthur Kraft; the Britt Instrumental Trio; and Max Landow.

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Charles Everett Soloist with Navy Band

Charles Everett, tenor, was enthusiastically received as soloist with the Navy Pre-Flight Band at the University of North Carolina, Chapel Hill, on Sept. 12. Under the direction of James B. Parsons, First Musician, U.S.N.R., Mr. Everett sang Vesti la giubba, from Pagliacci. He also was heard in songs by Strauss, Huhn and Burleigh with Dr. Jan Schinhan, head of the piano department at the university, as accompanist. R. B.

Recording Companies Sign With Petrillo

The signing of an agreement between Decca Records, Inc. and its subsidiary, World Broadcasting System, Inc., and James C. Petrillo, president of the American Federation of Musicians, has broken the 13-month impasse between the union and recording companies and may affect future negotiations on lifting the ban on making records by symphonies.

The agreement, whereby the company pays special fees, concerns transcriptions used for radio broadcasts and resulted from hearings in New York by a panel of the War Labor Board. In the case of Decca, it also covers the making of records. According to officials, the other record companies attended the hearings only as auditors, but the agreement may lead to similar pacts on the part of the companies handling the records by the major symphony ensembles.

Jack Kapp, president of Decca, announced that the fees will range from one quarter of a cent on records and transcriptions selling for 35 cents to five cents on those priced at $2. Five per cent of the sale price will be paid on transcriptions used more than once. The contract runs for one year from Jan. 1, 1944. It permits immediate resumption of recording and trancription making by this company.

Methods of payment of the fees were originally a bone of contention. Petrillo had insisted that they be paid into the Federation treasury. A. Walter Socolow, attorney for the companies, styled such payment a "slush fund to which we won't subscribe." An alternate proposal was to pay the men making the transcriptions and to make this amount subject to an "unemployment tax" by the union. But Petrillo's plan was adopted.

Thomas Kelleher, manager of the WOR Recording Studios, announced on Sept. 22 that his studio had also signed a contract with Petrillo. The agreement is the same, he said, so far as electrical transcriptions are concerned, as that which Decca and World Broadcasting are signing with the union.

Bloch Publishing Company Marks 90th Year

The Bloch Publishing Co., of New York, is marking the ninetieth anniversary of its founding this year. This firm includes in its catalogue a wide variety of music for synagogues, collections of folksongs, and modern works by such composers as A. W. Binder, Sidney Sukoenig and others. The company was founded in Cincinnati in 1854.

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